ARTHUR GUY EMPEY ISSUE

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JULY 31, 1920

Dramatic Mirror

THE SCREEN AND STAGE WEEKLY

PORTRAIT BY CARROLL KELLY

ARTHUR GUY EMPEY *President of Guy Empey Productions, Now Starring in Their Latest Production, "Oil"*

READ CHARLES RAY'S STORY

OIL— the most interesting word in the English language to the most people in the United States.

OIL— the life blood of industry—one of the milestones toward civilization.

OIL— whose romance makes the "gold rush of forty-nine" fade into comparative insignificance.

OIL— makes millionaires over night and plunges countless thousands into the abyss of despair.

OIL— the greatest, grandest and most fascinating game in the world to-day.

"OIL"— combines all in the first of a series of

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Now Ready For Release

replete with romance, thrills, adventure, love and laughter.

the comedy drama of the year.

"OIL"

"OIL"

THE KIND OF PICTURE *YOU* WANT TO SEE!

GUY EMPEY PRODUCTIONS, INC.

Arthur Guy Empey, President

220 West 42nd Street **New York City**

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Why do women weep? Why do men chuckle?

Why does the whole audience clutch their hands and strain their eyes?

REMEMBER how the fat man ha ha'd right out and got the audience giggling and the old lady laughed until the tears ran down her cheeks. What a wonderful picture that was!

And last week even the gruff old bachelor had red eyes when the lights went on. You felt as though you had lost your own sister when Melissy died.

All the way home you discussed the story.

Why do you enjoy this picture or that one so much? Have you ever stopped to think why?

First it was such a human story.

And the star was so sweet in the part. You always *did* like her. All the characters seemed just like the real people.

And the scenes—real rooms in real houses. The outdoor pictures were like a vacation for you—out in the open—daisy fields, sunshine, mountains, deserts.

Perhaps you didn't notice the photography, you were so interested in the story, but you will remember how clear it was—how beautiful the lighting.

These are the things you will always find in a Goldwyn picture. Interesting stories—your favorite star—beautiful settings—perfect photography. Goldwyn combines them all. When you see a Goldwyn picture you forget your troubles—you forget the baby's croup and the cook's leaving.

You come home feeling as fine as though you'd had an outing.

Never miss a Goldwyn picture. They are the ones you know you will enjoy.

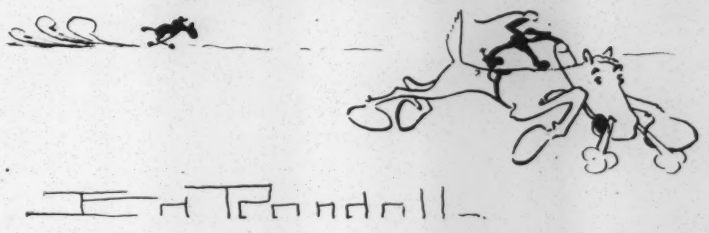
GOLDWYN PICTURES

OLIVE THOMAS — *Popular Selznick star whose youth and vivacity constitute her greatest appeal. In "Darling Mine," her latest picture, she is seen to fine advantage*

DRAMATIC MIRROR

Broadway Buzz

FROM LOUIS R. REID



WHO says that press agents are not becoming more and more dignified in their publicity campaigns? A few years ago an announcement of two camels for sale in West Forty-ninth Street would have brought every show booster in town running to the place of sale. And Broadway would have been presented with the spectacle of pretty girls riding camels, placarded with advertisements of some theater attraction.

. . .

Sign in Chicago, advertising Crystal Palace, a dance resort.

Clean Dancing

Every Night Except Monday

. . .

Where But in Indiana

could there be a "marrying squire?" Does not the very phrase suggest small town life in the Hoosier state.

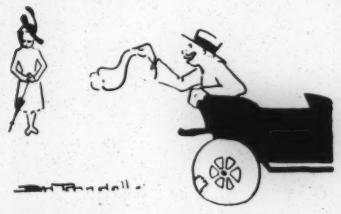
George E. Law, the "marrying squire" of Brazil, Ind., recently sent details of a marriage which he performed between members of a theatrical company. On the letter head was printed the following:

Matrimonial Parlors—George E. Law
"The Marrying Squire"
He Has the Famous Horseshoe and Bell Also Bride and Groom Chairs—The Only Trappings and Apartments of the Kind in Indiana, Never Closes
Twelve Marriages in One Day
—The World's Record—Who Disputes It?

. . .

Police Have Opened War

on men who flirt from automobiles, says a newspaper headline. How



ridiculous such a war must be. With the number of automobiles in New York state alone reaching the million mark, how can the police, limited in numbers as they are, hope to carry on other than a guerilla warfare. Just think of the successful flirtations on just one day—the day the police hold their annual parade on Fifth Avenue!

. . .

Seen at Long Beach——Rufus LeMaire, who books the Sunday night programs at the Winter Garden and who is shortly to produce a musical revue, introducing pretty young women to Walter Kingsley.

. . .

When Lew Morton

was managing the melodrama, "Shaft No. 2" some years ago, he sent the following telegram to the owner of a theater in a small New Jersey town:

"Have you got open date for 'Shaft No. 2?'"

In due time the following answer was received:

"Send 'Shaft No. 1' or none at all. We play nothing but first-class companies."

Times are progressing. Whereas formerly we had suit case murders we now have trunk murders.

. . .

The arbiters of style have spoken. And their word is law. They have decreed that skirts are to be as narrow as a coat sleeve. "A skirt shall be as narrow as a coat sleeve" would make a good lyric for a topical song for Fannie Brice with business on the side by the comedienne showing herself in just such a skirt.

. . .

What Has Become of

The Man in White
Adele Ritchie
Frank Daniels
Lulu Glaser
Joan Sawyer
Harry Bulger
James O'Donnell Bennett
The Hengler Sisters
Mary Fuller

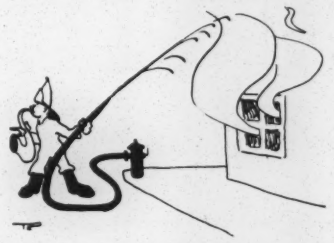
. . .

Jack Johnson's success in other lands has not been as substantial as we have been led to believe. His baggage reached Chicago the other day and consisted only of eight suit-cases.

. . .

Why Not Music at Fires?

At least Wisconsin, which has always been a radical state, is likely to inaugurate the idea any day. Recently a fire occurred in Edgerton, Wis., and one of the firemen was playing the



pipe organ when the siren sounded. Running down the aisle of the church he spied a substitute musician and was on time at the blaze with the hose cart. As long as the spirit of jazz continues rampant could not firefighters take saxophones and clarinets with them to the fires to help them while away the monotony of holding the hose?

London girls are betting mad
betting mad
betting mad
London girls are betting mad
O my lady.

. . .

With the Coming of

prohibition I thought that the imagination of reporters would no longer be directed to descriptions of sea monsters that lived in prehistoric ages. But here is a story in a Monday morning paper of a 70-foot monster called the Zeugledon, which is believed to have once ruled the ocean.

. . .

Are You Sentimental?

If so, you will be glad to know that the old marching clubs of the McKinley era are to be revived. The good old days, you say, and you are right. The uniforms, the drum corps, the flag pole raisings on the corner of Elm and Center streets, the train platform speeches, the serenading of the defeated party leaders—all will be with us again. America will not have to worry about Trotsky as long as such a spirit prevails.

. . .

It Is About Time

we had paper underwear. Paper shoes, paper clothes, paper hats have

long been in vogue. But paper underwear has been neglected. At least until an enterprising press agent got busy last week and sent out a story that two actresses have discovered a manufacturing process by which paper underwear at five cents a garment and night clothes at the same price "are now made possible." But the spirit of Missouri seems to be dominant with most of us. Let the actresses come forward and demonstrate the value and practicality of their invention.

. . .

Press agent reading the headlines: "Poles Lose Pass to Bolsheviki."

Manager, looking over the receipts of the house: "Good. That means more money in the box office."

. . .

The height of ingenuity—The invention of a moving picture camera which records with minute and tortoise-like deliberation the movements of the shimmy dance.

A man named Risque is announced as the author of a new revue in London. But then there's a theatrical censor in London.

. . .

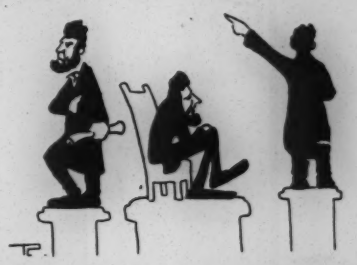
Guess from His Get-Up!

Glimpsed in the subway. Man in black and white check suit, blue shirt, pink socks, white shoes, with a diamond in his necktie, a diamond ring on each hand, and a cigar holder with gold and platinum band in his mouth. What was he reading? One guess will be enough. The racing news in the Morning Telegraph.

. . .

The Stage Is Exhibiting

but one Lincoln play after another. There are three already on view in different parts of the country and if reports are true it is likely that the profits that have been gained by Mr. Drinkwater's play will have influenced



the authorship of even more dramas based upon the life of the martyred President. Why even Thomas Dixon has assumed his most solemn and dignified mask and is presenting a play of Lincoln from his pen.

. . .

Glimpsed on the program at the Royal Theatre this week: "'Handkerchief No. 15,' Supported by an Excellent Company."

. . .

When You Read

the Associated Press dispatch from Constantinople that Turkey has decided to sign the peace treaty, you naturally conclude that there is more than one meaning to the word "decided."

. . .

Who Said 13 Was Unlucky?

There were 13 original colonies. There are 13 letters in the names of Woodrow Wilson, Samuel Shipman, Victor Herbert, Arthur Hopkins. Draft number 131313 escaped unscathed in the war.

. . .

That international yacht race would seem to be one to prove which boat is the better drifter. Can Broadway be interested long? Hardly. Broadway has too many drifters of her own.

. . .

Think of the Calamity

to soda fountains that William Jennings Bryan and Billy Sunday were not nominated to head the Prohibition party's ticket! A Bryan Sunday would have been just the proper drink for a protracted dry spell.

MITCHELL LEWIS

The virile hero of C. E. Shurtleff, Inc.'s production of Jack London's "Burning Daylight" which Metro has released

It Pays to Be Natural

By Charles Ray

When He Visits New York for First Time it Will Be the People Who Will Interest Him Most—The Real and Human Win in Long Run

PERSONS who are "just natural" always interested me most. Stories of common, every-day folk, with their romances, their triumphs and their disappointments—"homespun" stories, if you please, that grip and hold—carry the greatest heart appeal. People who are the most human, the least artificial, are the really wholesome ones. I am convinced, too, that they are the most typically American.

Most of the roles I have had

Have Been Small Town

or rural characters. I play these because I was born among such folk and know them. The fact that I have never been so close to New York even as "forty-five minutes from Broadway" may have given rise to false impressions. Probably some have suspected me of a narrow provincialism, of entertaining the villager's prejudice against the city. I cannot deny such an imputation too emphatically.

I do confess to a preference for the free and open life of the small community. I rather pity the city-bred boy who has never been driven out of Farmer Corntossel's watermelon patch, or slipped behind the henhouse to smoke a cornsilk cigarette, and to whom "the old swimmin' hole" is only the name of a delightful poem. But I hold no grudge against him because opportunity has never come his way.

Like William Allen White—I think it was he who said it—I like to sit on my own front porch and water my own lawn with my own hose.

I believe firmly that real human folks

Are to Be Found Everywhere

in the city as well as in the country; that everybody we meet has his own human interest story, if only we know how to draw it out of him.

When I visit New York—and that is a long-cherished ambition that I hope to gratify very soon—I fancy it will be the people rather than the architectural marvels that will appeal most to me. I derive more genuine interest from reading of the side streets, where folks live, than of the White Lights. If the big town were all jazz and late suppers and joy rides, or if all its interests centered in the Stock Exchange, no Theodore Roosevelt or "Al" Smith would ever have come out of it.

Dickens wandered through the streets of London, his eyes and ears open, then gave rein to his genius as a portrayer of character and immortalized men and women of the humblest types. Mark Twain saw a story in the commonplace episode of a fence white-washing, with the result that generations have chuckled over the adventures of Tom Sawyer and Huck Finn.

Victor Hugo almost caused a social revolution by penning the heart story of little Gavroche, a neglected street arab in Paris. Alice Hegan Rice found romance in a cabbage-patch and preserved for us the refreshing philosophy of Mrs. Wiggs.

George Cohan

Explored the Bowery

and discovered "Kid" Burns, with his wholesome humor and all-pervading humanness. Westcott was a country banker but he saw beyond his cashier's desk and enriched our literature by telling us of David Harum, a character in the little home town.

Riley and Tarkington, Hoyt and Carleton and a host of others have charmed us by writing or singing of just "common folks"—natural, red-blooded humans whom the most of us pass by unnoticed every day.

CHARLES RAY

Whose portrayals of small town types have won him a wide public. He is now an Arthur S. Kane star and his pictures are released through First National

The men in our public life with whom we feel in closest touch are they who have sprung from the ranks, who have shared the experiences of the ordinary man. Deeply as we revere the memory of Washington, it is the name of Abraham Lincoln that causes our hearts to throb and our pulses to quicken as probably no other. No one cares if his sleeves were too short or his trousers bagged, if he was at ease at afternoon tea parties or failed to satisfy any of the demands of the sculptor. We value highly his remarkable mental qualities but the fact that counts for most in our affections was his possession of a great heart, which beat

For the Whole of Humanity

because it was of humanity.

When I speak of "the ordinary man" and "the people" I do not use the terms in the sense in which they are sometimes employed by self-seeking politicians. And do not think that I have any desire to pick a quarrel with Mrs. Grundy. I am advocating no defiance of the conventions. My point is that in our liking for the graces and elegances we should be careful not to overlook the genuine, which is to be found close to the grass-roots quite as surely as in the boulevards.

I cannot help thinking that the silent drama possesses advantages over the spoken. Let me speak of just one. With the dramatist the dialogue counts most. The scenery, the props, the electrical effects, necessary adjuncts though they are, are perishable, whereas the lines must endure if the author is to win lasting renown.

Motion pictures are not, as a general rule, put to the same literary test, hence they escape the perils of verbosity and irrelevancy in dialogue. The atmosphere is seldom lost. Weaknesses of word painting, of strained simile, of overmuch sentimentally never encroach.

The acting, however,

May Indeed Be Overdone

and it is partly for this reason that I think a performer should undertake whatever he knows and understands best. To interpret a situation to others one should himself have experienced it. I have a theory that the more closely a play, on the stage or on the film, comes to being autobiographical the better fitted is any actor to translate it. If my work carries a human appeal it is because I have lived so much of what I endeavor to depict.

I was a stage-struck youth when my father said of me: "There isn't any of the stuff in him that actors are made of." I believe I may say without appearing conceited that father professes to have changed his opinion. Yet I like to think that there was an element of truth in what he said, and which was so disheartening to me at the time. I want to believe that in forming his judgment father was influenced by an absence of the stage "air" on my part, that whether it was bashfulness or timidity or downright awkwardness I was too "natural" to satisfy his conception of the successful actor.

I trust no one will conclude, however, that fame and fortune in "the movies" come

For the Mere Wishing

for the selection of the type of character which one understands best, or from the possession, if one is so fortunate, of a flash of genius. Don't you know from your own experience that "just being natural" before a camera is an art in itself? There is no royal thoroughfare ti film success. The highway capped by the incandescents marking the location of Stardom has been neglected in the Good Roads Association's campaigns. Triumph comes only after conscientious, painstaking, tireless toil, thought and study.

It Is a Normal Impulse

to want to be liked and to be remembered for one's good influence. I find satisfaction in the fact that I have never been featured in a play of a morally questionable character. I have been particularly fortunate in having managers and directors who shared my views respecting the type of stories best fitted for picture presentation and I believe I have received evidence that the American public has a decided perference for the clean and wholesome.

Lastly, let me emphasize this conviction: The closer you get to human nature the greater will be your faith in your neighbor, the better man—or woman—will you be, the sooner you will find heaven on earth.

DRAMATIC MIRROR

RUBYE DE REMER

Besides being one of Mr. Ziegfeld's discoveries in the realm of beauty, Miss de Remer has adorned many motion pictures in a thoroughly delightful way, her last being "A Fool and His Money" with Eugene O'Brien

NOTES OF THE LONDON STAGE

"Wedding Bells" Coming—"Jig Saw" Introduces American Artists—Remarkable Tribute to Vesta Tilley

PREPARATIONS are being hurried for the Reandean production of "The Blue Lagoon." This is an adaptation made by Norman McOwan and Charlton Mann of the famous novel by H. de Vere Stacpoole. Every effort will be made to capture the charm and simplicity of the original love story; for this purpose music, which will play an important part in this production, is being specially composed by Clive Carey.

Early in the autumn Frank Curzon and Gladys Cooper will produce

"Wedding Bells"

at the Playhouse in conjunction with Gilbert Miller. Owen Nares and Miss Cooper will act the principal parts.

The brief career of "Madame Sand" at the Duke of York's has terminated. Leon M. Lion is producing the late Lady Lever's comedy, "Brown Sugar."

At the end of the Carl Rosa Opera season at the Lyceum, Messrs. Melville will present Albert Chevalier in a revival of "My Old Dutch."

Added interest was attached to the first night of "Jig Saw," for in the production three standard American turns—the Dolly Sisters, the Dooley Boys and Ben Welch—were making their first bows to a London audience. Rose and Jennie Dolly, with a new angle of dancing "clicked" unmistakably; Ben Welch did not do himself justice; while the Dooley boys were too heavily handicapped to go the full distance successfully. Ben Welch, when he adjusts himself to the tempo of an English audience, will register as unmistakably in London as he does in New York. Not for many a day has the writer witnessed such an excellent bit of fooling as that provided by Stanley Lupino in the ninth scene entitled "For a Rest." The scene is a patient's room in a nursing home, where Stanley as the patient plays upon all the chords of quiet comedy with excellent effect. Laddie Cliff's effective handling of the "Swanee" song in the plantation scene (scene ten) was particularly enjoyable, for the rendering was his (Laddie's) own—not the usual imitation of Al Jolson, who made the song famous in America.

A genuine surprise was "the pony trot," danced by the Dolly Sisters and Laddie Cliff in scene twelve, entitled "Sports." This number fairly

Settled the Dolly Girls

in the hearts of the Hippodromites, where they are bound to stay for many a day. Standing out from a mass of scenic and color effects are "Trimming a Hat," a distinct novelty, and "Sunshine and Kisses," a restful calm of love after a storm of jealousy.

It is safe to say that Vesta Tilley will never forget the wonderful demonstrations of love and affection which marked her farewell appearance at the London Coliseum. It was a public tribute, spontaneous and straight from the heart, of which few contemporary artists can boast, and Miss Tilley herself was very naturally quite overcome by the warmth and loyalty of it. It will be difficult to realize, in the days to come, that Vesta Tilley as Vesta Tilley is no more. At the London Coliseum on Saturday evening, one turned over a page, a brightly illuminated page, in variety history, and bowed to the laws of change, and the inevitable passing of time. The great little comedienne made a

Quaintly Petite Figure

as she stood shoulder to shoulder with Ellen Terry on the big stage of the St. Martin's Lane house to receive round after round of applause from the huge audience that packed the building from floor to ceiling. She had just given four songs with her customary sprightliness and pointed humor, and was clad in the khaki of the cigar-puffing Tommy of "Jolly Good Luck to the Girl Who Loves a Soldier"—her final song in variety proper, as chronicles will note. With all her old-world charm and grace of manner, Miss Terry had come along to "introduce" the heroine of the evening, but it was some time before her voice could be heard. It then fell to the lot of Arthur Croxton, the manager of the Coliseum, and the chairman of the Executive Committee of the Vesta Tilley Presentation, formally to present Miss Tilley with the million-odd signatures which, when bound together in volume form, will constitute "The People's Tribute to Vesta Tilley." Mr. Croxton, in speaking of the love and admiration of the people for "this great genius of the variety stage," said it was hoped the "People's Tribute" would reach two million signatures before the volume was closed. "What, I think, will appeal to Miss Tilley," said Mr. Croxton, "is the fact that these signatures come from all sorts and conditions of men and women. They come from peers of the realm, patients of hospitals, managers and staffs of theaters, leading actors and actresses, mayors and corporations, municipal bodies, and leading figures in literature, art, journalism, music, science, the army, the navy and the church."

FRANK J. WOOLF.

• • •

Returns from Europe

After an extended trip to Europe, where she went to obtain new ideas in milady's headdress, Mme. Sunshine returned last week highly pleased with her trip abroad. Mme. Sunshine visited the leading millinery establishments of London and Paris, and in her fall styles will include some of the latest and most approved of English and French designs.

• • •

May Head Big Act

Arrangements are under way for Moss and Frye to head a big act that the "big time" vaudeville heads are planning for the fall. They have been in several shows, but at present are playing vaudeville dates.

Two Comstock and Gest Openings

Comstock and Gest will start their season's producing activities by opening two new plays in New York on the same night. Monday, August 16, the new Middleton and Bolton comedy, "The Cave Girl," with Grace Valentine and John Cope in the leads will come into the Longacre Theater, while the Hattons' latest effort, "The Checkerboard," featuring Jose Ruben, opens the same night at the 39th Street Theater.

• • •

Opening of Boston Season

A. Toxen Worm, who has been manager of the Winter Garden this summer, has returned to his post as general manager of the six Shubert theaters in Boston. The opening attractions at the Shubert theaters will be "Mimi" at the Shubert, "Irene" at the Wilbur, "Turn to the Right" at the Arlington, "The Little Whopper" at the Majestic and "Martinique" at the Plymouth.

• • •

Selwyns Have King

Charles King, erstwhile vaudeville star, is under contract with the Selwyns and has been cast for the Donald Brian role in the "big city" company of "Buddies," which has dates pending for Boston, Philadelphia and other big eastern cities, King is also considering a film proposition.

• • •

Laurie in Vaudeville

Joe Laurie, brown as a berry from a vacation in the country, returned to the city Monday to prepare his return to vaudeville. Laurie has offers for musical comedy, but has decided to spend another season in vaudeville with the new act he brought out last season.

• • •

To Open the Fulton

Adolph Klauber will present "Scrambled Wives," a new comedy by Adelaide Matthews and Martha M. Stanley, at the Fulton theater, Aug. 5. Roland Young and Juliette Day head the cast.

BROADWAY TIME TABLE—Week of August 2nd

Play	*Principal Players*	*What It Is*	*Opened*	*Theater*	*Location*	*Time of Performances*
Abraham Lincoln	Frank McGlynn	*Inspiring historical drama*	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
Celtic Players	Repertory company	*One-act Irish dramas*	June 28	Bramhall	Lex.Ave.&27thSt.	Eve. 8.30
Cinderella on Broadway	Georgie Price, Eileen Van Biene	*Lavish extravaganza*	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. T.Th.& S. 2.15
Come Seven	Gail Kane, Arthur Aylsworth	*Comedy of negro life*	July 19	Broadhurst	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn, Lillian Fitzgerald	*Superb clowning*	Apr. 5	Selwyn	West 42nd St.	Eve. 8.30 Mat. W. & S. 2.20
The Famous Mrs. Fair	Henry Miller, Blanche Bates	*Excellent domestic comedy*	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Florodora	Eleanor Painter, George Hassell	*Pretentious revival*	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. Th. & S. 2.15
Foot-Loose	Emily Stevens, Norman Trevor, O. P. Heggie	*"Forget-Me-Not" revivified*	May 10	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Girl in the Spotlight	June Elvidge, Johnny Dooley, Mary Milburn	*Herbert musical comedy*	July 12	Knickerbocker	Bway & 38th	Eve. 8.20 Mat. W. & S. 2.20
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
Honey Girl	Edna Bates, Lynne Overman	*"Checkers" set to music*	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	*Kilty MacKay set to music*	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazzard, Ada Lewis	*Excellent musical comedy*	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Poor Little Ritz Girl	Chas. Purcell, And. Tombes, Gert. Vanderbilt	*To be reviewed*	July 27	Central	Bway & 47th	Eve. 8.20 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	*Comedy of the '70's*	May 4	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandals of 1920	Ann Pennington, George White	*Jazzy summer show*	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Seeing Things	Dorothy Mackaye, John Westley	*Farce of spiritism*	June 17	Playhouse	West 41st	Eve. 8.30 Mat. W. & S. 2.30
Silks and Satins	William Rock	*Elaborated vaudeville*	July 15	Cohan	Bway & 42d	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville, Ed Cantor	*Annual revue*	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Charles King, Eva Shirley, Harry Holman	*Revue, songs, sketch*		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Rooney and Bent	*Dance revue*		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Nora Bayes, Chic Sale	*Songs, character studies*		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

Mutiny of the Elsinore	Mitchell Lewis, Helen Ferguson	*Jack London's sea story*	Capitol	Bway & 50th	1 P. M. to 11 P. M.
Humoresque	Vera Gordon. Alma Rubens	*Drama of Jewish Life*	Criterion	Bway & 44th	1 P. M. to 11 P. M.
Hairpins	Enid Bennett	*Domestic comedy*	Rialto	Bway & 42nd	1 P. M. to 11 P. M.
A Dark Lantern	Alice Brady	*Melodrama*	Rivoli	Bway & 49th	1 P. M. to 11 P. M.
The Jack-Knife Man	Florence Vidor	*King Vidor production*	Strand	Bway & 47th	1 P. M. to 11 P. M

DRAMATIC MIRROR

MARGARET YOUNG

One of the most popular "singles" in vaudeville. She has a great voice and knows the knack of putting a song over as attested by her phenomenal success with "Don't Take Away Those Blues," the newest of Jerome H. Remick's "blues" hits, at the New Brighton Theater this week

AT THE BIG VAUDEVILLE HOUSES

NOVEL PROGRAM AT THE COLONIAL

Billie Shaw and Whiting and Burt Headline Bill

The Colonial has many novel features on this week's lengthy bill.

Claude H. Anderson and *Leona Yvel* won a big hand in the opening spot with their whirlwind skating act.

Frank Parish and *Steven Peru* put over some light-foot dancing, and their barrel jumping went well.

The *DeWolf Sisters* danced in costumes representing various nations. They closed with the *Grown Up Baby Blues*. This little act is very well staged and cleverly done.

Bert Fitzgibbon, assisted by his brother *Lew*, captured most of the laughs with his familiar style of "nut" comedy. His plant in the upper box, *Bob Roach*, sang two of *Bert's* songs in a pleasing baritone, with Bert joining in occasionally. *Do You Know*, and *I'm in Heaven When I'm In My Mammy's Arms*, both took well. Brother *Lew* played *Venetian Moon* on the xylophone for all it was worth.

Billie Shaw's dance revue has class and plenty of pep. *Miss Shaw* is assisted by two clever chaps, *Dave White* and *Edward Holtsworth*, both of them good dancers. The act was staged by *William Seabury*, and showed some of his original touches in the dance steps.

Miss Shaw has abundant good looks and a piquant personality that makes her work stand out with added charm. Indeed the whole act is one of the very best of its kind in vaudeville.

Al Raymond, formerly of *Raymond* and *Caverly*, offered a monologue as "The United Statesman." It's a bit broad in spots but pulls in the laughs successfully.

"The Shoe Shop" with *Foley and Latour* and *George Leonard*, is a musical skit which boasts of six shapely chorus girls.

The act is none too strong in comedy and would be immeasurably improved if there were a few hearty laughs scattered about through it. As it is it makes its greatest appeal through the girls and the pretty frocks they wear, and a catchy song or two.

George Whiting and *Sadie Burt*, in their new Songsayings, are always pleasing, and this time they are particularly happy in their choice of songs. They used, *Wait'll You See*, *Pretty Little Cinderella*, and *I've Got a Bimbo Down In Bamboo Land*.

The *Fantino Troupe* closed with an aerial exhibition which contained plenty of thrills. CONN.

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MELODY RUNS RIOT AT THE ALHAMBRA

Ten Song Writers, Yvette and Others Dispense Rollicking Syncopation

Who would believe that ten wizard-composers of syncopated song mixed together to produce one brilliant act would result in a grand harmony? But believe it one must, after seeing "A Trip to Hitland," the star number of this week's Alhambra bill, and hearing *Nat. Vincent*, *Billy Baskette*, *Billy Frisch*, *Sam Ehrlich*, *Bobby Jones*, *Bernie Grossman*, *Will Donaldson*, *Leon Flatow*, *Al. Siegel* and *Ted Shapiro* sing and play a medley of "Musical Bits from 1895 to 1920." To say that "A Trip to Hitland" makes a hit with the Harlemites is putting it mildly. It scored a riot.

Melody in a different guise is offered by *Yvette*, Titian-haired beauty, songstress, dancer and violinist, who presents a musical act, assisted by *Eddie Cook* and *King Clark*, pianist and saxophonist, respectively. The joy of beholding *Yvette* is that you never know what that capricious feminine is going to do next.

Capricious melody takes another unexpected turn in the offering of *Sebastian* and *Myra Sisters*, violinists, dancers and vocal artists extraordinary—a dance and song carnival entitled "Confetti." Every number is lively and novel, with the exception of the ballet dance performed by one of the young ladies to her own violin accompaniment, which is as poetic as it is clever.

Vividly beautiful *Lillian Herlein* charms anew in her "Cycle of Songs," assisted by *Earl Thurstensen*, pianist, and incidentally introduces a number of original and ravishing decolletées, with head adornments to match.

Anna Seymour, of *Harry* and *Anna Seymour*, is the individual success of the bill. Her character studies are not only clever, but her impersonation of *Eddie Foy* singing one of *Grace LaRue's* song hits proved so funny on Monday evening that the leader of the orchestra was apparently overcome, whether by laughter or "sputter" a la *Foy*, we could not quite determine, and was obliged to stop playing for a few minutes.

Lexey and *O'Connor* are billed "In Smart Songs and Dances." The dances are decidedly smart, but the songs or "shouts," as they might aptly be called, do not live up to the same high mark.

Burt Gordon and *Gene Ford* are two others who contradict the title of their act, "Recital Classique." It might more suitably be called "Recital Nonsensique," although the feminine member of the team is the possessor of a soprano voice and of a pleasing presence worthy of better things.

Pat and *Julia Levolo*, in "A Sensation on the Wire" proved an unusually interesting opening act that truly live up to its name, while the closing act, *Donald Sisters*, "Hand-y Balancers" demonstrate that the feminine arm, when well developed, can quite equal a man's arm in strength and endurance. ELITA.

Whiting and Burt at the Colonial—"Trip to Hitland" Pleases Alhambra Patrons—Lee Kids and Rooney and Bent Top Bill at Palace

LEE KIDS RETURN TO THE PALACE

Pat Rooney Appears in Two Acts and Scores

With *Pat Rooney* staying almost a month at the Palace with his act, "Rings of Smoke," that the Palace regulars have characteristically christened the Palace stock company, and headlining it satisfactorily, *Pat* also appeared in another act, wearing a special gymnastic suit and clowning in the usual *Rooney* style with *Davis* and *Pelle*, when they appeared to close the show.

The opening act, the *Chandon Trio*, aerialists, failed to show Monday when their baggage was delayed and *Davis* and *Pelle* were shifted to the starting position. As the day waned Monday and the *Chandon's* baggage was still lost, the management arranged for *Davis* and *Pelle* to reappear at the close and do some of their marvelous handbalancing. *Pat Rooney* volunteered to help the men out and he injected a little comedy that the audience appreciated.

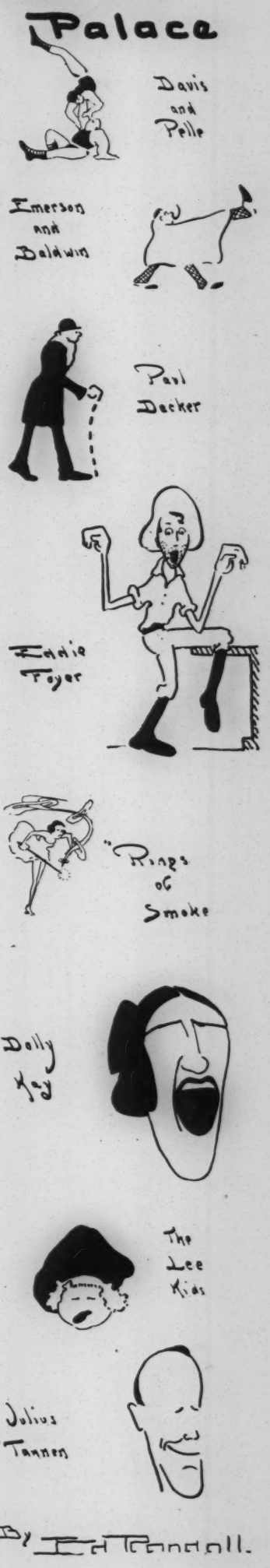
In addition to *Pat Rooney* and *Marion Bent*, another pair of favorites, the *Lee Kids*, returned and achieved as big a success as they did when formerly appearing at the Palace. The girls have changed the *Tommy Gray* act but slightly, with *Jane* doing her usual clowning. The girls were the biggest kind of a hit.

Davis and *Pelle* are hand balancers of unusual merit. They work without any stalling and for an opening act were unusually well received at the Palace. *Emerson* and *Baldwin* presented their amusing travesty upon magic and did some excellent juggling that was applauded.

Paul Decker and *Company* drew laughs in spots. This comedy act that *Decker* offers, "And Son" has some salient points of humor but the situation is overdone and the cast is inclined to act all over the stage. There appears to be entirely too much dialogue and time seems wasted in too much horseplay leading up to the comedy upon which the idea is based. *Decker* outshines his cast.

Eddie Foyer is back with his two standbys, "The Shooting of Dan McCrew" and "Boots," although his success with them might have warranted "The Spell of the Yukon" or "Gungha Dhin." The *Rooney-Bent* offering closed the first part.

Dolly Kay did nicely with her songs and her best received numbers were *I Have A Bimboo Down On Bamboo Isle* and *I'm Wild About Moonshine*. *Miss Kay* was applauded. After the *Lee Kids* had registered their big score *Julius Tannen* appeared and had them laughing all the way with his amusing monologue. *Tannen* has a style all his own and he always holds his own, no matter the spot. *Davis* and *Pelle* and *Pat Rooney* closed. MARK.



ACTS OF CLASS AT THE RIVERSID

Plenty of Singing Scattered Through Program

The *Jennier Brothers* hop aloft to a double trapeze, and open the bill with a rapid routine of aerial stunts. The *Quixey Four,* in snappy plush coats and white trousers, sang and then gave a medley of the most popular airs on banjos. *Eva Taylor* and her sprightly company, presented "Virginia Rye." They scored heavily.

Margaret Young made the singing hit of the entire performance with *I've got a Bimboo down on the Bamboo Isle* and *Where Is My Sweetie Now Blues.*

La Bernicia gave a real treat to all beholders in a musical dance fantasy by *Frances Nordstrom* called "Shadows." It is away from the usual run of dance presentations, with elaborate settings and beautiful costumes and a supporting company of four. The harpist is particularly good, and *Le Bernicia* herself displays the most marvelous control.

A. Robins, as of old, produces an entire music store from the recesses of his trick clothes, and again successfully imitates each instrument. *Stella Mayhew* with *Billie Taylor* and one of the handsomest settings in vaudeville, sang a little and joked a little more, and was altogether delightful. *Billy Glason* appeared in one and also sang a few songs and told some capital stories. He should abolish his closing recitation instanter. *Collins and Hart* closed. RANDALL.

MAJESTIC — CHICAGO

Santley's Revue Scores

Joseph Santley's beautifully staged revue, "Bits and Pieces," occupied the top line of honor at the Majestic, Chicago, and easily won out by entertainment and class.

Stanley and Birnes displayed one of the best dancing acts seen at the Majestic in four months. In the vaudeville vernacular, "they stopped them cold." *Signor Friscoe,* xylophonist, did well. *Toney and Norman* pleased.

Elly proved a juggling marvel and did splendidly in the opening position. *Rogers and Dewey* made their "big time" bow and were well received. They are Chicago favorites and were voted a hit. *Lucas and Inez* held the closing position. NORTON.

ORPHEUM BILL

Jimmy Lucas Lands Big Hit

Once the new Orpheum bill swung into rapid transit some salient features stood out, with *Jimmy Lucas* perhaps garnering the palm of laughter. *Homer B. Mason* and *Marguerite Keeler* were a laughing hit with their excellent funmaking vehicle, "Married." *George MacFarlane* was in excellent voice and sang to big applause results. *Les Genir* offered a dash of novelty in the opening position. *Lew Wilson* dished up a line of variety and pleased, while *Alfred LaTell* and his animal act were most entertaining. *George Bobbe* and *Eddie Nelson* were an unquestioned hit, and the singing of the comedian brought encores. *Jack McLallen* and *Mae Larson* displayed grace, skill and agility upon roller skates. *Stewart and Downing* closed. WALKER.

NEW ACTS

Harry Holman Has a Hit

There's one thing about *Harry Holman* that vaudeville appreciates. He is always bringing a new act to the fore and each time the current vehicle appears to be a shade funnier than the preceding turn. In "Hard Boiled Hampton" he came to the Palace last week and rolled up a laughing hit that was one of the surprise hits of the show. As a rule sketches have tough sledding at the Palace but *Holman's* inimitable comedy bowled the folks over with laughter. *Holman* has a distinctive comedy style that sends over each point of comedy impingingly. He is a natural comedian. He's rotund in physical proportions but has a breezy, irresistible manner. There is drollery and unction incomparable throughout and in "Hard Boiled Hampton" he has an inning with pathos which he interprets cleanly, effectively and legitimately. While his company is small it is large enough and sufficiently capable of assisting *Holman* in putting over the little moral as well as making the act stand out as a comedy gem in vaudeville. It is wholesome, refreshingly sweet and as clean as a hound's tooth in point of lyrical construction. *Holman* acts as the harsh, sternfaced old man who had a son—killed in France but who left a young widow somewhere in the States. She bobs up under his very nose and wins his sympathy in a way that tells a pleasing stage story. The "hard boiled" surface of Hampton wilts under the one touch of nature and the widow and her baby are accepted with wide, open arms by the grandparents. *Holman's* sketch is a classic. MARK.

New Harry Bond Act

There isn't much to the new dramatic offering presented by *Harry Austin Bond* and company entitled "Our Wife," by *Roy Briant,* at the start but once it runs into its love tangle and strikes an unexpected finish there was no doubt that the Royal audience would take the act to its hearts. The curtain rises with a man making desperate love to another's wife in her home. She tells about her husband being an expert shot and all that short of thing but admits she doesn't love him. A man emerges from behind the upstage drapes. The wife exits, thinking her husband has arrived. The man prepares to meet the contingency. There is sharp talk. One man tries to outgame the other. It develops that the man who has dropped in upon the little scene has been in the United States Secret Service under the other fellow but that he was forced to quit the service through an unscrupulous coup of the other. The visitor agrees to leave his wife and home to the other for a certified check of $20,000. Before the deal is made, a little gunplay without any shots being exchanged holds up the tension. A telephonic message from the man who would buy a wife to a Colonel Bennett of the Secret Service arranges for the reinstatement of Jack Hewett, who stands there with a gun levelled at the other. After an agreement is signed and the check changes hands, the wife returns and declares the man is not her husband. The visitor exits, saying that his wife is living with a plumber in St. Louis. MARK.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

If the World Goes Back On You	Moss and Frye
I've Got A Bimboo Down On the Bamboo Isle	Margaret Young
I'm Wild About Moonshine	Dolly Kay
I'll Be With You in Apple Blossom Time	Emma Stephens

COMEDY SCORES AT ROYAL THEATER

Moss and Frye and Harry Holman Main Laughgetters

Two acts knocked the audience galleywest from a comedy standpoint at the Royal Monday night, both tremendous laughgetters but the style and construction as different as one can imagine yet corking vaudeville assets. These turns were offered by *Moss and Frye,* colored entertainers, in the first period, and *Harry Holman* in the second, *Holman's* droll and unctious comedy causing incessant laughter.

Moss and Frye galloped far ahead of the field until *Harry Holman* entered the laughmaking contest and showed the speed of a Man O' War. Not only did the negro entertainers land a big comedy wallop with their amusing exchange of patter but their singing was unusually well received. Among their leaders were *If the World Goes Back On You* and *Mother O' Mine.*

Holman's comedy skit, "Hard Boiled Hampton," seems to get better the more it is played and *Holman* certainly works up each shaft humorously.

Johnson opened the show quietly with some amazing contortionistic feats. *Vokes and Don* did well although handicapped by the early position. The dog is wonderfully trained and that "drunk" he does is as near perfection as an animal can make it. Then *Elliott Bond* and (Miss) *Freemont Benton* offered an old farcial skit that worked up intermittent laughter but appears to have outlived its usefulness upon the "big time."

After *Moss and Frye, Mme. Doree's* Operalogue not only entertained but displayed excellent stage taste in *Mme. Doree* selecting a capable company of operatic voices to render the operatic selections from the different masters. The idea is well staged and at the Royal was well received.

After intermission *Claudia Coleman* presented her feminine types impressionably and effectively and showed versatility that brought her applause. After *Holman* appeared *Herman Timberg* in a musical and comedy line of fol de rol that found favor. *Horace Goldin* closed the show with his feats of legerdemain and Russian illusions. The "film to life" feature proved the most mystifying. MARK.

Collaborate on Vaudeville Acts

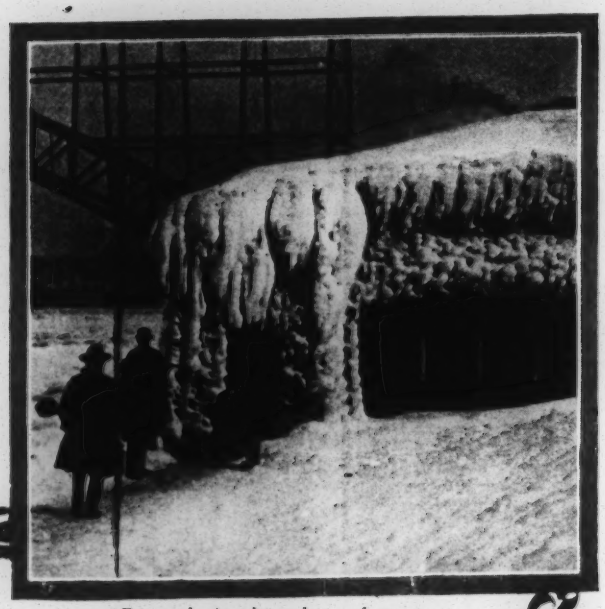
Albert Von Tilzer and Neville Fleeson who wrote the music and lyrics for "Honey Girl," have just completed two new vaudeville acts, one for Trixie Friganza and the other for Frances Kennedy.

ALICE TERRY

The eighteen-year-old beauty who was discovered by Rex Ingram and cast for a part in the Metro picture "Hearts Are Trumps." Though just beginning her career, Miss Terry has attracted widespread attention

Stop, Look and Shiver

It takes a good strong engine to pull the logs from a winter lumber camp (Goldwyn Weekly)



Even the raging river of summertime gives up all activity once Father Boreas whistles

It is a beautiful scene when millions of branches are initiated into the "North Wind's Masonry" (Goldwyn Weekly)

Sightseers never linger on this bridge long even though the view is picturesque "North Wind's Masonry"

A good appetite builder is this walk fringing a park in "North Wind's Masonry"

A crevice in an iceberg in "North Wind's Masonry" shows a couple of fearless snapshooters

In the Song Shops

BY MARK VANCE

Blyler and Green Score Big Hit — Felix Bernard with Leonard — Berlin to Plug "I Know Why" — Walter Blaufuss Winning Fame

MAURICE ABRAMS

Has been in the music business fifteen years. He is a prolific writer and annually grinds out his share of Broadway's hits. Some of his numbers are "Get Out And Get Under," "Hitchy Koo," "Cakewalk Ball," "Grown Up Ladies," "In the Shade of the Old Apple Tree," etc. Started with F. A. Mills and once headed his own music company. Now professional manager of the Waterson-Berlin & Snyder Co., where he has been for the past three years. Everybody using topical hits knows Maury Abrams

JAMES BLYLER and *JANE GREEN*, now allied with several of the biggest attractions on Broadway by reason of playing with afternoon, night and midnight shows, appeared to have alighted upon the top perch of the ladder of success overnight, but the fact remains that they achieved their wonderful popularity in New York at present by dint of hard work and a determination that they could win out by keeping everlastingly at it. We put the "James" before Blyler's name, but to the professional world he is best known as "Jimmy." But James, Jim or Jimmy it is all the same and this light-complexioned musician, a whale at the piano and a bearcat when it comes to writing topical song hits, is just as modest and goodnatured as the day he first played his first tune before the footlights.

Although Jimmy was born in Des Moines, Ia., he says that town has probably forgotten all about his toddling baby clothes' days, as most of his life has been spent in the big cities. Right now *Blyler* is a New Yorker in every sense of the word, knows every in and out, nook and cranny of the big metropolis and drives his big motor car around the streets as though he were the chap who laid them out. The charming, winsome, girlish, sweetfaced *Jane Green* is a Kentucky girl, being born in the suburbs of Louisville or near enough to call that city her home town. Now the way Des Moines boy and Louisville girl got together for a happy stage combination is a little story within itself. This refutes all belief among New York critics that they were born within the confines of the Barbary Coast or spent the greater part of their lives there.

Quoting *Mr. Blyler* at length would

Be Reeling a Monologue

of bright, humorous slang that would provide some of our talking "singles" in vaudeville with a valuable line of stage lingo. But we will not give away any of Jimmy's personal thunder as some day he may be writing monologues and selling them. Jimmy says he "gasps a little tenor." But the fact that he can write melodies and tuneful, jingly music, makes his vocal accomplishment look like a grain of sand in the Sahara. Jimmy can play a mean piano. That is he means everything he plays by the way he tickles the ivories. *Blyler* can play some 300 or more tunes without leaving the instrument or looking at a sheet of music. He once worked vaudeville with a chap named, Fred Brown, and they were quite a success but their hit was nothing compared with the score that the present *Blyler* and *Green* partnership has made. Not that *Fred Brown* wasn't clever by a long shot but that Dame Fortune did not smile as expansively and capriciously as she has upon *Jimmy* with a fair maiden by his stage side.

Leon Errol saw *Jimmy* and *Jane* playing a cabaret lane in Chicago and he touted them to Flo Ziegfeld. Now it happens that Ziegfeld once turned the pair down but Errol's word was not to be lightly thrust aside, so *Blyler* and *Green* jumped from South Bend to New York and were given a two weeks' trial with the Ziegfeld show. To make a long story short, *Blyler* and *Green* stayed with Ziegfeld and were one of the bright, particular hits of the "Follies" during 1911.

Blyler and *Green* have played revues, cabarets, shows and vaudeville, but at present are scoring nightly in the Century show, "The Midnight Rounders" show atop the Century, and *Miss Green* is personally appearing in the Winter Garden show, scoring hits in each production. From her first night with the Century show *Miss Green* "stopped" it completely by her clever work and distinctive style of rendering songs. She used a new number by *Jimmy Blyler*, entitled *Oh Dear* and a dozen or more encores are always demanded.

Blyler has done considerable writing with *Cliff Friend* and it was *Friend* who wrote the lyrics for *Oh Dear*. *Blyler* and *Friend* have this number with Jerome H. Remick, *Time Was When*, with Pace & Handy and *A Million of Times* that is a knockout in the Century Roof show.

It was *Whip-Poor-Will* that brought *Blyler* his first songwriting fame. *Blyler* now has a dozen melodies that he and *Friend* expect to market this year. *Blyler* is a corking writer and the day is not distant when he will be composing the score to Broadway revues.

Felix Bernard has a new job. The

Arrangement Has Been Made

for *Bernard* to play the piano in the new vaudeville act that *Eddie Leonard* plans to present in the big time vaudeville houses this fall. *Leonard* is to appear in a new show after election.

Jimmy Morgan wrote a number

"I Know Why"

that the Maurice Richmond Company started to exploit, and *Jack Robbins* boomed the song so successfully that the Irving Berlin Company bought it. The Berlin executives have a lot of faith in *Morgan's* "natural" and an extensive advertising campaign will be given the number. Incidentally *Jimmy Morgan* and his jazz band are making a great hit at the Trouville Club, Long Beach, and the fame of the *Morgan* outfit has been such that *Paul Salvain*, the well-known New York hotel and restaurant man, has made *Jimmy* a mighty flattering offer to feature his band at one of *Salvain's* places this fall and winter. *Morgan's* present organization comprises *Jack Howard*, saxophone; *Max Towle*, trombone; *Herman Berkins*, drums; *Jules Berkins*, cornet; *Roy Barton*, piano; *John Beckerman*, bass viol; with *Jimmy* leading with the violin.

Walter Blaufuss hails from Chicago. He is

To That City

what *Hugo Riesenfeld* is to New York, only *Walter* perhaps has a few more duties tacked onto his schedule than *Riesenfeld* and we only learned of *Blaufuss'* activities last week when we discovered him in New York attending to some business that meant more work for him when he returned to Chicago. *Blaufuss* is musical director of the new Woods Theater in Chicago. He is the program arranger and musical head of the Orchestra Hall show where "Humoresque" is running at present. He is to have charge of the program and the musical layout for the new Stratfort Theater that shortly opens in Chicago.

He is to be musical director of the new McCormick Theater in Chicago which Al. Woods plans to open January 1 next. He has charge of the orchestra that for the past seventeen years has been the musical hit at the Tip Top Inn in the Windy City. He is manager of the *Blaufuss* Sextette that fills dates with clubs and societies in constant demand by Chicago's "400" for big social affairs.

But That Isn't All

Blaufuss is the composer of such big hits as *Your Eyes Have Told Me So* (Remick) that *John McCormack* sang for the "mechanicals." He also wrote *Isle of Golden Dreams*, one of the season's waltz leaders. He and *Gus Kahn* wrote *Dearest One*, another "natural." Then last but not least is *In Gay Havana*, another new one that bids fair to surpass anything he has yet written. Its first New York playing was done by the *Vincent Lopez* band with the *Pat Rooney* act at the Palace Theater last week.

Best Selling Song Records

AEOLIAN—The Kiss That Made You Mine (24007); rev., Bonnie Sweet Kitty.
COLUMBIA—Some Beautiful Morning (A2940), Al Jolson; rev., I've Got the Profiteering Blues, Frank Crumit.
EDISON—Oh (50657), Billy Murray; rev., Who Ate Napoleons With Josephine While Bonaparte Was Away? Maurice Burkhardt.
EMERSON—I've Got the Profiteering Blues (10165), Jack Kaufman; rev., I'm Always Falling In Love With the Other Fellow's Girl, Irving Kaufman.
VICTOR—Who'll Take the Place of Mary? (18671), Crescent Trio; rev., Marion, Rachel Grant-Billy Murray.

Best Selling Sheet Music

BALLADS—Carolina Sunshine, Harry Von Tilzer; Tripoli, Witmark.
FOX TROTS—Slow and Easy, Waterson, Berlin and Snyder; The Scandal Walk, T. B. Harms.
WALTZES—The Last Waltz I Had With You, Waterson, Berlin and Snyder; Hawaiian Lullaby, Feist.

Best Selling Dance Records

AEOLIAN—Fox Trot, Yellow Dog Blues (14007); rev., Fox Trot. I Left My Door Open and My Daddy Walked Out.
COLUMBIA—Fox Trot, Hold Me (A2899), Hickman Orch.; rev., One-Step, Dance With Me Again, Hickman Orch.
EDISON—Fox Trot, Alexandria (50656), Fell's Bella-Robbia Orch.; rev., Waltz, Miami, Fell's Bella-Robbia Orch.
EMERSON—Fox Trot, So Long, Oo Long (10192), Green's Orch.; rev., Fox Trot, Yokohama, Knickerbocker Specialty Orch.
VICTOR—Fox Trot, Alexandria (18673), Jos. Smith's Orch.; rev., One-Step, Oriental Stars, Smith's Orch.

Best Selling Music Rolls

AEOLIAN—Fox Trot, Racing Blues (Melodee 3913); Everybody's Buddy (Melodee 3899).
Q-R-S—Fox Trot, Railway Blues (1141), Pete Wendling; The Love Nest (10092), Phil Ohlman.
REPUBLIC—Song, Hold Me (43218), Remick; Fox Trot, Kismet (43418), Rossiter.

STAGE NEWS OF THE WEEK

PRODUCING MANAGERS PREDICT NEW SEASON "BIGGEST EVER"

More Theaters and More Plays to Usher in Prosperity Declare Theatrical Men

ALTHOUGH summer is still here and the majority of New York's playhouses are as dark as the tomb awaiting the new season, producing managers without hesitation predict that the impending season will be "the biggest ever." With every indication that the coming fall and winter will go down in theatrical history as the most successful financially ever registered, producing managers are laying out elaborate campaigns.

When the new season is ushered in there will be more new theaters and more new plays than ever presented in New York at any previous time. Theatrical showmen consider show business a gamble but all things considered point out the fact that the ensuing theatrical year should bring the greatest box-office profits yet chalked up for stage entertainment.

While some of the biggest producers have yet to announce their plans those that have stated their line of theatrical activity which proves conclusively that the new season is expected to be the busiest imaginable. All have new plays—many of them—underlined, with the nights of the critics pretty well penciled in for the fall nights.

If all the new plays are produced that have been announced and the announcement period has just been inaugurated there won't be enough theaters to house them yet there are quite a number of new playhouses that were not in operation last year.

One manager said: "This is the year and we will get ours unless the unexpected happens. The general increase in prices is going to help and we have every reason to believe that the people are unusually show hungry. By way of illustrating the desire for amusement just take a peep at the phenomenal crowds attending the New York American base ball games. The Polo Grounds are not half large enough to accommodate the crowds. And look at the prize fights! At Newark the other night the receipts were reported as $85,000. It's a cinch the theaters are going to get theirs when the weather is cooler."

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Actor Buys Burglar a Ticket Home

A. Cunningham, an actor at the Alcazar Theater in San Francisco, is a kindhearted man. Mr. Cunningham caught Walter Mabe, a youth, ransacking his room. The boy was arrested for an attempt at burglary. When the youth came before the court to be tried, Cunningham said, "let him free, Your Honor. Any one who thinks an actor's room is worth robbing, is feeble-minded! I have purchased a ticket for the boy and home he is going." The case was dismissed.

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Short to Produce

Hassard Short, the actor-director, intends to produce. First he will direct the staging of "Honeydew" for Joe Weber and then he will take up his other work. Mr. Short will do most of his producing at present for vaudeville. The first act he will put on will be "Bleaty-Bleaty," written by him originally for a Lambs Gambol. Others he will do are "Bits and Pieces," "The Rainbow Cocktail" and "Ruby Ray."

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New Hippodrome Show

"Good Times" is title of the new Hippodrome show which will open at the big playhouse within the next fortnight. The Hippodrome has been redocorated and the seating capacity enlarged. There are over 1,000 people in the personnel. Belle Story, Arthur Geary, Nanette Flack and the Hannaford Family head the company.

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Frank Craven Engaged

"My Lady Friends," when it takes to the road next month, will have Frank Craven in the role which was the late Clifton Crawford's.

HAS BIG PLANS

Edward Small Forms New Corporations

An important consummation has just been announced by Edward Small. One is that Jenie Jacobs, one of the most popular and best known of the feminine vaudeville agents, long with the Pat Casey Agency, has become associated with Small to specialize in the booking and management of picture stars and people for the legitimate stage and general theatricals. The new alliance will be known as the Edward Small-Jenie Jacobs, Inc.

The other branch made by Small is with J. J. White, formerly general manager of the Century Play Co., who joins Small and will have personal charge of the play and book department that the Small office will have under the operating title of the Edward Small Play Co., Inc. The purpose of the Small-White plan is to buy, sell and lease plays as well as place novels, stories and script with motion picture makers. White founded the Century Play Co. in September 1917, and was with that concern continuously, barring the time he spent in the service of the United States Army.

COURTENAY FOOTE

Well-known actor, who will appear in the principal role of "The Star Rover," the Metro all-star production of Jack London's novel. Mr. Courtenay just finished a long engagement in "Adam and Eva"

IS THAT SO!

Janet Adair has been signed up by the Messrs. Shubert.

Winton Freedley has been engaged by *Gleason* and *Block* for a role in "Maid to Love."

Gavin Muir, a young English actor, has been engaged by Brock Pemberton for a part in "Enter Madame!"

Phoebe Foster has been engaged to play her original role of the Governess in "Clarence" next fall. Later she will have the leading role in a new Tyler production.

Under the name of *Jack Mackenzie*, one of *Fanny Hatton's* sons by a former marriage, will make his stage debut when the Hatton's latest comedy, "The Checkerboard" is revealed next month.

Jane Richardson has been engaged by *William R. Friedlander* for his production of "Pitter-Patter."

Nora Bayes' stay in vaudeville will last six weeks longer. She starts rehearsing her new musical play, "Her Family Tree," on Sept. 1, and is booked to open in Wilmington, Del., on Oct. 4.

Florence Walton, who is spending her vacation touring Europe, will return to New York September 20, to take charge of the supper dancers at the Biltmore. Allen Fagan, brother of Ina Clare, will assist her.

George McKay, the comedian in "Honey Girl" at the Cohan and Harris theater, has been elected president of the "Lights" the famous theatrical club, and Saturday night a party was given at the club house to celebrate his election.

Sam H. Harris has engaged *Ann Andrews*, last season in "The Hottentot," to support *Grant Mitchell* in his new starring vehicle, "The Champion." Others in the cast will be *Arthur Elliot, Adria Hall, Frank Westerton*, and *Gerald Hamer*.

Marco Wolf, who with his sister, *Fanchon*, as his dancing partner, is quite well known, was recently married in San Francisco to *Bernice Peiser*, a student of the University of California.

Molly McIntyre has been engaged by Comstock and Gest, and with *Cyril Keightley* will head the cast of "Adam and Eva," which opens at the La Salle Theatre, Chicago, Sept. 6th, for a run.

Geo. Smithfield, stage director for the War Department, has been honorably discharged with a wonderful record of serving the Second Division with its entertainments from the hospitals and battlefields of France to its permanent home at Camp Travis, Texas.

Eleanor Griffith has been engaged by Lew Fields to play the leading feminine role in "Poor Little Ritz Girl."

Virginia Fox Brooks has been specially engaged by Grossmith & Laurillard for their forthcoming production of "The Great Lover" in London. She will sail on August 14.

Eileen Wilson has been engaged by A. H. Woods for the leading feminine role in "The Lady of the Lamp."

William and *Gordon Dooley*, just back from the London Hippodrome, have been engaged for the Frolic.

STAGE NEWS OF THE WEEK

NOTES OF AUSTRALIAN STAGE

Polini to Take Rest — Theaters to Be Active for Prince's Visit — Returned Soldiers' Shows

HER Majesty's Theater has held only two shows since December, "Bing Boys on Broadway" and "Passing Show for 1920." Jennie Hartley, Dan Agar, Phil Smith, Donolda-Ayer, Gus Bluett, Leslie Victor, Reg Roberts, Herbert Walton, and Muriel Hudson are the leading names in a list of over 40. The latter piece will be transferred to Melbourne in a few days' time for the Prince's visit, thus making way for "Kissing Time," which will be in Sydney for the Royal visit.

"Tilly of Bloomsbury" is exhibiting herself to capacity in Melbourne. Mrs. Robert Brough, Arthur Styan, Beryl Bryant, Pirie Bush and others are prominent in the cast.

"Tiger Rose" is packing the King's, Melbourne, for the Tait firm with the complete cast imported from the States.

"The Sleeping Beauty" is at present discernible at the "Cri," Sydney, and is responsible for the vast crowds which are nightly flocking to this popular theater. It is quite the prettiest dressed panto we have had for an age! Marriott Edgar, Maggie Dickinson, Sydney Yates, George Welch, Eve Lynn, the Egbert Bros., and Margaret Sutcliffe help the show along muchly!

John D. O'Hara is touring New Zealand with "Lightnin'" still for the J. C. W. management, with the same support. He is enamoured with the Australasian scenery.

Polini Is Touring

the "smalls" for a short period prior to the Melbourne season which opens with "The Little Damozel." Kay Souper, Cecil Brooking, Olive Wilton, John De Lacy, John Fernside, Arthur Greenaway, Gregan McMahon will support her during the coming season, which will be her last prior to taking a long and well-earned rest on her newly-purchased farm near Sydney, with her husband, Lieut. Ellis.

Harald Bowden is taking a No. 2 company of "Daddies" through New Zealand for the Tait management.

The Digger-Pierrots at the Royal are all New Zealand returned soldiers and their show is daringly clever. They present a sketch for about twenty minutes featuring songs and dances. All the men and the women on the stage are impersonators.

John Lawson, who is appearing in "Humanity" at Fuller's Sydney Theater, is a "dashing" actor. Towards the end of his sketch, which is brilliantly given by all concerned,

Smashing of Props

occurs wholesale. Prince and Princess Mysteria are repeating their triumphs in Brisbane, and have gained much publicity through tracing a lost war-orphan for one of the leading pressmen.

The Gilbert and Sullivan operas are to be revived in June!

Dorothy Helmrich, the young Sydney singer, is to sing with Sir Henry Wood's Orchestra at the Albert Hall, London, in August. She is well known to theatrical artists in America. BRUCE R. HUTTON.

THOMAS W. ROSS

The creator of "Checkers" on the stage, who has given up the stage for the screen in Metro pictures

Gleason and Block Active

Rehearsals of "The Rainbow Girl," which will be sent on tour this season by Gleason and Block, have been called for August 2. The cast is headed by Sam Sidman who will play the role of "Buck Evans" formerly essayed by Billy Van. Others engaged are Ramsey DeMar, Gene Carlson, George Lydecker, Frank Farrington, Casper Bauer, Joseph Daniels, Katherine Shaw, Dorothy Jordan, Margaret Merriman and Miss Ankmiller (Estes).

"Maid to Love" the new Gleason and Block musical show will begin its rehearsals on August 9. The cast includes many Broadway favorites including Vinton Freedley, Tom Lewis, Robert Woolsey, and Dolly Connolly.

. . .

"Pitter Patter"

The new producing firm of Sampter & Plohn is preparing to stage a musical version of "Caught In the Rain," a comedy in which William Collier appeared some years ago. It will be known as "Pitter Patter." Will M. Hough has written the musical version and the lyrics and music have been supplied by W. B. Friedlinder. William Kent has been engaged for the principal male role.

. . .

"Ritz Girl" Postponed

The opening of "Poor Little Ritz Girl," set for Tuesday evening at the Central Theater, was postponed until later in the week.

Lambs Club Actors Stage "Follies" in Mountains

An added feature obtained for the Elizabethtown, N. Y. "Follies" (first edition), to be produced July 29 and 30 for the benefit of the Cobble Hill Golf Club and for which New York actors and members of the Lambs Club of New York are now assembling, will be an orchestra composed of members of Prince's band and personally led by Charles Prince.

Edward F. Flammer, manager of the "Follies," who arrived a few days ago from New York, is now at work on the details of the program. Leon Errol will be stage director, and Mr. Flammer has a score or more of voluntary assistants among members of the summer colony. In addition to the male professionals previously announced will be Sue MacManamy, now playing in "The Bat" and wife of Otto Kruger, the Adam of "Adam and Eva," and Myrtle Tannehill. Among the men stars are Barney Bernard, Otto Kruger, Ned Sparks, Fred Santley, Leon Errol, Lieutenant B. C. Hilliam, George Moore and Harry Stubbs.

. . .

Two New Plays for August

At the Hudson Theater on Monday evening, August 9, A. H. Woods will present "The Expose," a new play by Samuel Shipman and Percival Wilde, formerly called "Tomorrow's Price." Taylor Holmes will play the stellar role. The cast will include also Felix Krembs, William B. Mack and Maude Hanaford. On Wednesday evening, August 11, A. H. Woods will present at the Eltinge Theater a new farce by Charlton Andrews and Avery Hopwood entitled "Ladies' Night." The cast includes John Cumberland, Allyn King, Charles Ruggles, Evelyn Gosnell, Claiborne Foster and Eleanor Dawn.

. . .

"Happy-Go-Lucky" Soon

Rehearsals have begun of "Happy-Go-Lucky," formerly called "Tilly of Bloomsbury," by Ian Hay. The cast includes O. P. Heggie, Gec. Giddens, Barry Baxter, Frank Hector, J. H. Brewer, Edmund Gurney, Muriel Martin Harvey, Nellie Hodson, Oswald Yorke, Alice Esden, Chas. Coleman, Lawrence White, Maxine MacDonald and Blythe Daly. A. H. Woods will present the play at the Booth Theater about the latter part of next month.

. . .

To Play "Lightnin'"

Milton Nobles, who is taking Frank Bacon's part in "Lightnin'" during this week, while Mr. Bacon is taking his first rest in two years, will head the company which John Golden is organizing to present the play "on the road" in cities other than Chicago, Philadelphia and Boston. Contracts for all these have been set ahead several times, and now Mr. Golden is faced with the question of sending out another company. Mr. Nobles' appearance will be his first since his retirement fourteen years ago.

. . .

"Opportunity" Opens

The opening of the regular season at the Forty-eighth Street Theater takes place Thursday evening with Owen Davis's new play, "Opportunity." The play has been tried on a short tour. It will be reviewed in the next issue of the MIRROR.

. . .

"The Storm" for Chicago

"The Storm" is scheduled to move to Chicago. The entire New York cast, including Robert Rendel, Edward Arnold and Helen MacKellar, will accompany the production.

. . .

Mrs. Charles Darnton, Critic

Mrs. Charles Darnton has been appointed dramatic editor of the New York Call. Mrs. Darnton's pen name is Maida Castellum.

Want "Seeing Things"

J. C. Duff, who has been closely associated with the management of Daly's Theater, London, is here and is negotiating with Margaret Mayo and Aubrey Kennedy, authors of "Seeing Things" for the English rights of this farce.

. . .

Ames' First Production

Winthrop Ames' first production for this season is scheduled for Christmas. It is a play of adventure in modern India by William Archer, the well-known English dramatic writer.

Another Lincoln Play

The Civic Theater, Inc., made the first production on any stage of "A Man of the People" at the Stamford Theater June 21. The piece is an American historical drama. It is written by Thomas Dixon, and is based upon his novel, "The Southerner," which has Abraham Lincoln for its central character.

. . .

"The Champion" August 2

The first performance of "The Champion," a new comedy by Thomas Louden and A. E. Thomas in which Sam H. Harris will star Grant Mitchell next season will be at the Apollo Theater, Atlantic City, Monday night, August 2.

5 YEARS AGO TODAY

Shuberts Produce Musical Revue "Hands Up" at the Forty-Fourth Street Theater.

Charlotte Greenwood and Cyril Ring Are Married.

William A. Brady Presents Screen Version of "The Cub" With Cast Headed by John Hines and Martha Hedman.

Lubin Company Films Clyde Fitch's "The Climbers" With Gladys Hanson in Leading Role.

20 YEARS AGO TODAY

Alice Nielsen Has Most Expensive Private Car to Date Built at Cost of $25,000 in Which to Tour.

Sir Arthur Sullivan Conducts Special Performance of "The Mikado" in Berlin and Is Given Handsome Present by Kaiser.

Robert Taber Is Engaged by William A. Brady as Leading Man for Grace George in "Her Majesty."

Fashions From The Footlights

ELSA CARROLL

There's something mighty appealing and luxurious in the enveloping wrap, especially when it's developed in the wine colored jacquard Roshanara Crepe, generously collared and cuffed in beaver as in the cloak Miss Carroll, formerly of "The Purple Mask," is wearing

BY MLLE. RIALTO

THOUGH the mountains and seashore are offering retreats for the smartly attired, Fifth Avenue is preparing a welcome home which rivals the Orient in coloring and beauty. It is a rare treat, these sultry days, to wander down the beautiful Avenue and see what American and Parisian artists have to offer to make milady still more beautiful.

The first thing of importance is the smartest shade for fall wear. And the accepted

Fall Color Is Couture Brown

which is fortunate; for it is a wonderfully rich, mellow tone which should prove equally becoming to blonde and brunette. This Couture Brown lends itself wonderfully in color combinations, and so the brown, with sunset, orange, henna, and various other contrasting shades should be a part of every well dressed person's wardrobe. In Couture Brown models a point of interest was shown in their

Straightline Silhouette

with the skirt ending ten inches from the ground

This, of course, supplies a youthful and pleasing style, which undoubtedly will be much in vogue. The stage, of course, is leading in an effort to bring foremost styles to the eyes of all who come to the Metropolis.

At the recent Fashion Show,

Costumes of Rare Beauty

were exhibited. In all the evening gowns from Fifth Avenue and Fifty-Seventh Street shops, it was clearly seen that the Orient served as an inspiration. *Hickson* showed an exquisitely draped evening gown for the ultra smart young matron which was in an old tone of Oriental Blue. Strings of pearls encircled the neck and fell in milky robes down the back. The dress was sleeveless, and had a loosely draped bodice—very low cut, while a long train added grace to the diagonally cut skirt.

An Egyptian Effect

was seen in another opera gown which came from *Stein* and *Blein*. This was made with a foundation of Copper brocade, in Harem lines, while a loose overtunic of gold lace in oval design, added to the appeal. Strings of beads gave an Oriental touch to the waist and medallions and ropes of beads formed the girdle

which outlined the low and loose waistline. Another evening gown

Showing Oriental Inspiration

combined black chiffon, velvet, and gold tinsel cloth with stunning effect. This was from *Joseph.* The front of the skirt, which was short and fairly full, was of lavishly embroidered chiffon over the tinsel cloth foundation. The back was formed of black velvet which hung from the shoulders, and was slightly caught in at a low waistline and terminated in a broad, sweeping train,

Lined with Emerald Green

—while this same brilliant shade appeared in the richly embroidered front. The model was sleeveless. From *Bergdorf* and *Goodman* appeared a youthful gown which combined net and velvet. The feature of the gown was a broad effect in back of three long loops of wide velvet ribbon in a rich shade of American Beauty. The middle loop formed the narrow train. Pale yellow net with crystal beads and gold wheat design embroidery formed the short full skirt and girlish waist, which was practically backless. While

Bead Trimming Leads

in favor, an entire gown for the matronly figure was exhibited by *Gidding.* It was a draped affair of opalescent paillettes, with ropes of crystal beads forming the left shoulder strap and girdle, which hung down the left side. The gown in general was of

Grecian Outline

while a train hung in glittering folds behind.

Frances, Inc., showed a gorgeous evening gown with slim, draped lines in flame colored velvet. Gold lace was caught in the top of the low bodice, while touches of mauve velvet at waistline and skirt formed an unusual color contrast. And showing that

Trains Are Featured

in most new evening gowns, this stunning frock boasted of a long, narrow train in flame velvet over this frock, *Frances* added a short evening wrap which was caught up in puffed draping. A luxurious collar of Chinchilla fur, lined with mauve satin, added an appealing note. Another

Wonderful Evening Wrap

of nasturtium colored Duvetyn featured a broad white Fox collar. This was from the shop of *Grean.* The wrap was of draped outline, without sleeves, and was richly embroidered in selftoned silks, and tinsel thread. A trailing panel of gold threads fell in graceful fashion terminating in a heavy tinsel.

An unusual gown,

Featuring Draped Outlines

was of beautiful beaded net, from white at the top of the bodice, shading to a deep sea green at the hems. Bands of beading hung in loose folds down the back, shoulders, and held the draping, and blue flower which decorated the front waistline. A long train, and bare arms, added to the youthful appeal. This gown was exhibited by *Nemser.*

MURIEL LODGE

Do you wonder that one just naturally sings "Oh Tell Me, Pretty Maiden, Are There Any More at Home Like You?" when one sees Muriel Lodge of the Florodora Sextette in this Haverstick gown of green and silver brocaded Pussy Willow satin, corsaged in cloth of silver and silver lace, trusting all to shoulder chains of rhinestones and emeralds—a vivid effect

Western Leg-acies

Marie Mosquini, who decorates "Snub" Pollard's Pathe-Rolin comedies, believes like most of us that there is no joy to be compared to that found in the old swimming hole. She is dressed for a tramp to its enchantments and once there she loses all sense of time. She would restore the swimming hole to the glory it possessed in the good old days. It is a worthy aim and Marie's persistence and personality will bring victory

(Lower left) A Fox Sunshine Comedy girl in a flirtatious mood. Most of us are flirtatious on the beach. Such a costume reinforcing such good looks should make her conquests easy. Wouldn't you like to see such dashing appearances on the Eastern beaches? Of course, you would

The Fox Sunshine girl rises to a better point of advantage. She couldn't see him so well in a sitting posture, so many people passing in front of her. But now her vision is clear and she is happy—and, of course, he is. He would be a chump if he were not intrigued just a little

"Pirate Gold"

By Herbert B. Crooker

Hoey wondered just what the girl would think when she recovered from her faint and found his arms around her. A scene from the Pathe serial, "Pirate Gold"

PART II

Synopsis of Part I

Ivanhoe Tuttle has bought a map from an old sailor whom rescued from a mysterious attacker. The map discloses the whereabouts of a valuable treas and Hoey (Ivanhoe), sets out in search of it. On the train he sees a pretty girl, who gets off at the same station as himself. On the way to the hotel he is attacked by Tanner and Kaidy and runs for shelter in an old shanty, where his enemies follow him.

AS the two men drew nearer Hoey waited for his chance and then hurled the broken oar directly at them. As they dodged the heavy missile he leaped out of their path onto a dilapidated bed.

Growling angrily, his mysterious enemies once more approached. As they neared the foot of the bed Hoey threw himself upon them and all three went over in a heap. Hoey regained his footing first and dashed up the rickety stairs, Kaidy and Tanner at his heels.

Once more the struggle commenced and the worn-out railing collapsed, carrying Kaidy with it. Only Tanner was left for the moment and Hoey bent all his energies until Kaidy should resume the struggle.

Just as the boy thought his moment had come the door opened and an old fisherman entered. Seeing the plight of the youth he promptly came to his aid and, Kaidy and Tanner, seeing reinforcements arriving, thought it best to make their escape.

Once outside the shanty, Kaidy said:

"Tanner, you hunt up Seibert and keep mum about this. I'll watch the kid." And the two men separated, Tanner to hunt up their chief and Kaidy to watch the possessor of the map.

Inside the shanty Hoey was profuse in his thanks to his rescuer.

"It must be a mistake," he explained. "I guess they thought I was somebody else." Thanking the fisherman again he departed for the hotel where he intended to put up while treasure hunting.

After Hoey's strange actions at the station his victim, Gabrielle Hall, was being urged by her friends to accept their hospitality for the night.

At the home of the girl, a strange scene was being acted. The house had been closed for the season and in the owner's absence, Seibert, the man whom Tanner and Kaidy called "Chief" took possession.

Had Gabrielle returned she would have found this big hulk of a man attempting to pick out the "Barcarole" with one finger on the piano. As it was, Tanner was the one to disturb his attempts.

Seibert arose at his approach.

"You sold the map?" he asked. Tanner explained all that occurred, omitting only the disturbing fact that he had unintentionally given the real location of the gold.

Morning found Hoey with an undiminished hunger for the hidden treasure. Forgetting the unpleasant incidents of the day before, his only weapon was a steel surveyor's tape. As he whistled blithely on his way a limousine passed him. Looking up he recognized Gabrielle, and he chuckled to himself, thinking of how he had kissed her.

In the Hall mansion Seibert, Kaidy and Tanner were busily engaged bending over a number of blue-prints.

"I'm ready for the big job now," Seibert was saying. "If anything goes wrong, I'll hold you responsible, and you know what that means!"

As he discussed his plans one of the blue-prints slipped between the table and the wall.

Suddenly the three plotters stopped and listened. Seibert rushed to the window and saw Gabrielle drive up to the front door.

"We'd better skip!" he explained, and taking his possessions from the table he quietly led his subordinates down into the cellar and out the back way.

A moment later Gabrielle entered and, glancing about the room, opened the windows to allow a little fresh air drive out the musty scent of the closed house. Then she ran upstairs to her own room.

Hoey had reached what he had supposed was the spot designated on the map to begin his hunt. There were plenty of rocks and trees in the vicinity and Hoey had no difficulty in finding some that corresponded to the landmarks on the treasure map. He took measurements and continued his operations.

His directions finally brought him to the very house of his "lady of the train." Hoey was puzzled. Once more he studied the map and took measurements carefully. He stopped and scratched his head! It seemed that someone had gone and built a house right over the spot where, according to the map, the pirates had buried their gold!

Undaunted, Hoey decided to enter the house. Leaning a board against the foundation he swung himself into the window, dragging the tape behind him.

Leaving Hoey in his puzzled condition we will return for a moment to Seibert and his companions.

"I haven't got it," Seibert was saying angrily. "The plan of the steamship Black Arrow," he explained. "We must have left it behind."

And retracing their steps they returned to the scene of their flight.

"You keep watch outside, Kaidy," the chief directed, "and I'll hunt 'em up. If you hear any noise don't hesitate, but rush right in."

In the parlor Hoey was still trying to decide what his next move would be. He heard foot steps. It wouldn't do to be found here. He looked wildly around for a place of refuge and as the foot-steps drew nearer he quickly hid behind a set of armor.

His heart leaped within him as Gabrielle entered. Unmindful of her admirer's presence she began straightening up the room. As she approached the table her eyes fell on the truant blue-print of the Black Arrow. From his hiding place Hoey stared. Here was something else of interest!

He heard more footsteps. Then Seibert entered and tip-toed up to the girl.

"Give me that chart!" he exclaimed, reaching for it.

The startled girl drew back. Hoey craned his neck for a better view and decided that immediate action would have to be taken.

Seibert slowly approached the girl, his hand extended for the desired chart. Gabrielle unmindful of the presence of an adoring protector shrank back toward Hoey's place of concealment.

"Give me that chart!" once more repeated the intruder.

There was anger in his eyes as the girl was silent. He was determined to use force if necessary. As his hand shot out for the coveted chart Hoey leaped from his hiding place, landing squarely on the bulky frame of Seibert.

Over and over they rolled. Seibert was struggling like a madman.

Outside the window Kaidy had heard the dull thud caused by the fall of his chief and with amazing agility he scaled the wall leading to the window. Entering, he rushed to Seibert's aid and Hoey found himself a very much sought after young man.

Rising to his feet he freed himself from Seibert and concentrated on his new adversary. Seibert evidently did not care for any more action for he made a dash for the window, only stopping to seize the chart from the grasp of the surprised girl. Kaidy receiving a terrible blow from Hoey quickly followed suit.

Hoey was indignant that he had allowed his attackers to escape and prepared to follow them when he saw the form of the girl suddenly sway and drop to the floor. He quickly rushed to her aid and lifted her tenderly to the window seat, holding her close with a protecting arm.

Just for a moment it would seem that young ladies were a nuisance on a treasure hunt. However, it felt very comfortable he thought, caressing the brown hair which mingled with his own. Gabrielle was probably having unconscious thoughts of her own, for she finally came out of her state of coma. It took her a moment to realize what had happened.

"Well," said Hoey, a trifle embarrassed, releasing her, "the fight's over. Now if this were a play we'd have a- er- love scene."

Gabrielle must have recognized the youth, who had pressed a kiss on her lips at the station, for she quickly rose to her feet.

"Listen," exclaimed Hoey, fearful of the fact that his bubble would burst, "I'll admit I did wrong in kissing you. I'd never seen a girl like you—and I was afraid I'd never see you again."

"But—but," she stammered, "you followed me!"

"No," denied the boy, "I didn't follow you! I'm treasure hunting, and the map I've got says it's right under this house! That fellow that came in must 'a' been Kaidy. I guess he and the other man are after the treasure, too."

He produced the map and together they examined it. Her woman's curiosity was getting the better of Gabrielle and she looked at it with more interest.

(*Continued on page 212*)

Dorothy Dalton, the beautiful heroine of Paramount's "Guilty of Love," is here showing how easy it is to make any person of the male gender plead guilty of love for her. And no reasonable judge would pronounce a very heavy sentence on him at that

"GUILTY OF LOVE"

Dorothy Dalton in Domestic Role in Paramount Picture

Story based upon play by Avery Hopwood, "This Woman—This Man." Scenario by Rosina Henley. Directed by Harley Knoles.

Thelma Miller.....Dorothy Dalton
Norris Townsend.....Edward Langford
Goddard Townsend.....Charles Lane
Mrs. Watkins.....Augusta Anderson
Aunt Martha.....Julia R. Hurley
Dr. Wentworth.....Henry J. Carville
David.....Douglas Redmond
Mary.....Ivy Ward
Bob.....Lawrence Johnson

Thelma Miller, a New England girl, is penniless upon the death of her father, and compelled to accept a position in New York as governess for the two children of Mrs. Watkins, a society leader. Thelma attracts the attention of Norris Townsend, brother of Mrs. Watkins.

Their affair reaches a crisis one day during the absence of Mrs. Watkins. When the latter learns the truth on her return home, she summons Goddard Townsend, Norris' father. He decides it best to send Norris to Europe on a business trip. But things are more serious than either imagines, for when Norris returns Thelma is about to give birth to a child.

Norris is willing to marry Thelma, but both Mrs. Watkins and Townsend object. They urge that Thelma be bought off with an offer to adopt the child. Norris, who realizes that marriage might prove disastrous, makes the offer to Thelma, who becomes furious at the insult. With the aid of a revolver, she forces Norris to marry her.

Several years elapse and Thelma has found peace in a country town, where she is a teacher. Norris, who has sought for her everywhere, finally traces her to this place. In her absence he enters her home, where he makes the acquaintance of his own son, now a sturdy boy. Thelma surprises him in her home and orders him to leave, which he refuses to do unless he can take his son with him.

Their dispute is reaching an acute stage when news reaches them that the boy has been severely injured in an automobile smash-up. The mutual anxiety of Thelma and Norris over the fate of their son, who is only shaken up, proves to them that there is a foundation for future happiness.

Miss Dalton gives a sincere performance of Thelma. BARTON.

Above, Thelma (Dorothy Dalton) and Norris (Edward Langford) are reunited by little Bob (Lawrence Johnson) after a hectic marital experience

Here we see Thelma and Norris about to resume their interrupted march to the tune of "Here Comes the Bride"

"THE WORLD AND HIS WIFE"

Paramount Film Has Alma Rubens at Her Best

Adapted from Jose Echegaray's "El Gran Galeoto." Scenario by Frances Marion. Produced by Cosmopolitan Company. Directed by Robert G. Vignola. Released by Paramount Corporation.

Feodora	Alma Rubens
Don Julian	Montagu Love
Don Severo	Pedro de Cordoba
Don Alvarez	Charles Gerard
Ernesto	Gaston Glass
Captain Wickersham	Byron Russell
Don Julian's friend	Peter Barbier
Don Alvarez's friends.	Leon Gendron, Vincent Macchia
Ernesto's father	James Savold
Mercedes	Margaret Dale
Old Nurse	Mrs. Allan Walker
Enesto's mother	Ray Allen

There is much in favor of the film production of "The World And His Wife" at the start. It was adapted from a well known play that had seen stage presentation on both sides of the Atlantic Ocean and in New York had furnished William Faversham and Julie Opp with a vehicle that was not only excellently staged but admirably acted.

Feodora is young and the sort to draw attention from any man. She is a Spanish senorita but eventually is wedded to her promised sweetheart, Don Julian, a man much older than she but who is infatuated with Feodora. But the disparity of ages starts the scandal mongers working, with one Don Alvarez adding to the fire by declaring that Feodora had married Don Julian for his money.

A youthful writer, handsome and who is naturally attracted to Feodora, goes to the Don Julian home to live when his father, an old friend of Don's dies, and this enables the town gossipers to bang the good name of the Julians all over the lot.

Things go from bad to worse when Don Alvarez acts as a medium that keeps the stream of gossip running wildly over its bank.

Young Ernesto finally quits the Don Julian home through the scandal talk that mounts mountain high. Then he has a run-in with Alvarez that brings a duel between the men at dawn. Don Julian hears of it and goes to Alvarez determined to stop the slaughter of the youth for Alvarez is a wizard with the sword. There is a scene between the Dons, and Julian slaps the other man in the face. They fight a duel and while both men score with the sharp-pointed instruments, Alvarez dies but Julian is taken severely wounded to Ernesto's studio. Here Julian's wife had preceded him, going there to entreat Ernesto not to fight her husband. She learns the difference and then begs of the youth to make a hurried escape. It is too late.

There are subsequent big scenes. Don Julian leaves his sick-bed in a determination to choke the life out of Ernesto. Don Julian dies from the effort. His brother later drives his widow and Ernesto from the house. They go forth into the world and the film shows the girl kissing the feet of the Lord at the nearest shrine of worship.

There is some fine acting by the cast, with the best work done by Miss Rubens, Montagu Love, Pedro de Cordoba, Charles Gerard and Gaston Glass. The principal feminine acting falls upon Miss Rubens and she rises to the stellar emergency with skill.

VANCE.

Alma Rubens, as the young Spanish heroine of "The World and His Wife" (Paramount), prays for strength to live the rest of her life in the best way possible for the happiness of all concerned

Above is a lesson for all scandalmongers. Don Alvarez has blackened a couple of reputations and has been pinked for his trouble. All of which makes "The World and His Wife" (Paramount) a colorful picture

Above, Feodora (Alma Rubens) and Ernesto (Gaston Glass) prepare to take up their lives together in the proper spirit. Their prayer is one of thanksgiving as well as for guidance

At the right, Don Alvarez (Charles Gerard) begins to get in some deadly thrusts anent the scandalous goings-on in the home of Don Julian. Of course the goings-on are not scandalous at all, but Don Alvarez is pretty good at making them seem so

"THE PERFECT WOMAN"

Constance Talmadge Works Hard in First National Film.

Produced by Joseph Schenck. Scenario by John Emerson-Anita Loos. Supervised by John Emerson. Directed by Robert Kirkland. Released by First National.
Mary Blake.....Constance Talmadge
James Stanhope.....Charles Meredith
Mrs. Stanhope.....Elizabeth Garrison
J. J. Simmons.....Joseph Burke
Grimes.....Ned A. Sparks

The First National has turned loose the latest of Constance Talmadge subjects and it is doubtful if Miss Talmadge has ever had a role that called for so much hard work. As the young secretary of the rich young man who employs men and women through a system of efficiency which he styles the observation test she has much mugging and clowning to do, changing her facial expression and wardrobe so much that in a disguise she affects to obtain the Stanhope job that her own mother wouldn't recognize her.

Miss Talmadge as Mary Blake evolves a system of her own and it is one that she works to perfection before the picture ends. It not only uproots the Standhope system as being absolutely worthless but it winds up by young Stanhope falling head over in heels in love. The story tells of young Stanhope being a bitter enemy to the Reds and the big moment comes when three dangerous radicals enter the Stanhope home by stealth and bind and gag Stanhope only to have Mary Blake capture each of the trio singlehanded.

Mary takes them one by one and after artfully cajoling them by her system of moods applied to the respective classes of age, whangs two of them over the head with a solid piece of statuary and the third she adroitly snatches his gun from his coat pocket when the Red is giving her a hug.

Of course everything ends sweetly for Stanhope and Mary. But the picture certainly gives Miss Talmadge a workout that has her putting every ounce of power into the role. She is equal to the emergency and acquits herself with flying colors.

The roles are well handled, with a handsome bit of characteristic work done by Ned Sparks as the old boy who is nearing eighty but certainly able to size up the charms of feminine youth. In watching Miss Talmadge in some of her big scenes one wonders where all the strength and vitality comes from. She meets all conditions and emergencies. VANCE.

In center picture Mary Blake enthuses over the opportunity that is knocking at her door to meet a rich young man. She plans a conquest that she wins by her wits in "The Perfect Woman" (First National)

Constance Talmadge casts her eye upon the woman-hating youth who finally falls a hopeless victim to her smile that just won't come off

CUPID—THE "COWPUNCHER"

Will Rogers Put Wholesome Comedy Into Goldwyn Film

Produced by Samuel Goldwyn. Adapted from the story, "Alec Lloyd, Cowpuncher" by Eleanor Gates. Directed by Clarence C. Badger.

Alec Lloyd.....Will Rogers
Macie Sewell.....Helene Chadwick
Zack Sewell.....Andrew Robson
Dr. Leroy Simpson.....Lloyd Whitlock
Hairoil Johnson.....Guinn Williams
Monkey Mike.....Tex Parker
Dr. Trowbridge.....Roy Laidlaw
Rose.....Katherine Wallace
Sheriff Bergin.....Nelson McDowell
Mrs. Bergin.....Cordelia Callahan

At the right, Will Rogers receives a big cup of sweet consolation when pretty Helene Chadwick tells him that she does not consider him the homeliest man in the ranch town in Goldwyn's "Cupid—the Cowpuncher"

Goldwyn has built "Cupid—the Cowpuncher" for laughing purposes only. At the Capitol, New York, where this picture had its Broadway premiere Sunday, the audience laughed long and hearty at the love plight of Cupid, played so faultlessly by Will Rogers. His part is an awkward, bashful cowboy who has a case of undying love on Macie Sewell, the moment that he sees her, and he puts himself to a lot of trouble to save her from going to New York and falling into the pitfalls of a villainous net set by Dr. Simpson. There are many amusing episodes in the story that has Cupid rounding up a lot of votes for Macie in a popularity contest conducted by a traveling medicine show. In getting Macie the prize Cupid hauled down a prize himself as the homeliest man in town.

Macie has a warm feeling for Cupid but decides that she would rather go to the Big City and attain a stage triumph as Doc Simpson has told her she has some voice and has persuaded her to accept the city call. But Cupid is suspicious and he takes things into his own hands. He not only lassoes the automobile that Doc is driving but brings Simpson back a captive and forces him to tell Macie's dad what he was going to do. Well, Macie decided to remain home and Cupid wins out. VANCE.

Will Rogers doffs his wild and wooly western headgear to let a love thought percolate through his brains

Below, Will Rogers thoroughly enjoys Andrew Robson's discomfiture. Everybody else seems to be pleased, too

At the left, William Farnum as François Villon in the Fox production of "If I Were King" has achieved his desire. He is a royal personage with armor and sword and plume and dignity

Below, Villon the vagabond poet, dreams dreams of an astounding boldness as he sits in the little wine shop with a lovely lady at his side. They are not always happy dreams it would seem from the expression of his face

"IF I WERE KING"

William Farnum Does Great Work in Fox Film

Adapted from Justin Huntly McCarthy's stage story. Scenario by E. Lloyd Sheldon. Directed by J. Gordon Edwards. Produced and released by Fox.

Francis Villon	William Farnum
Katherine	Betty Ross Clarke
Louis XI	Fritz Lieber
Thibault	Walter Law
Triestan	Henry Carvill
Montigney	Claude Payton
Toison D'Or	V. V. Clogg
Noel	Harold Clairmont
Hugette	Renita Johnston
Elizabeth	Kathryn Chase

There are preciously few of the reading generation of the present age that are not familiar with Justin Huntly McCarthy's popular story "If I Were King." In making the McCarthy theme into a live-blooded up to date picture—up to date in the manner in which it is staged—the Fox Film Corporation in casting a man to enact the celebrated role of Francis Villon made a twelve strike in choosing William Farnum. He not only puts dynamic manliness and vigorous chivalry into the part of the poet-vagabond but gives it personality and finish that stamp his work as about the best of the subjects he has done for Fox.

William Farnum is always to the fore with his fine acting and there is much to be admired of the man Villon in the characteristic film interpretation that Farnum offers. While Farnum does some highly creditable work, much praise is due to the splendid pantomimic endeavor of Fritz Lieber. As the puppet king he does some splendid acting. Kathryn Chase is winsome in the part of Elizabeth.

One remembering the story and the time and the place of action knows there are duels and in the picture there is some thrilling sword play.

There is a beautiful climax when the King asks if there is any person who would die for the poet-vagabond when he is condemned to death and Lady Katherine quietly steps forward and says she would die for the man.

Throughout there is the courtly, scenic environment expected where kings reign and throne contenders make themselves important beings until the executioner cuts them down.

KELLEY.

"DARLING MINE"

Olive Thomas an Irish Lass in New Selznick Picture

By John Lynch and Laurence Trimble. Directed by Laurence Trimble. Released by Selznick.

Kitty McCarthy.....Olive Thomas
Roger Davis.....Walter McGrail
James McCarthy.....Walt Whitman
Gordon Davis.....J. Barney Sherry
Agnes McCarthy.....Margaret McWade
Vera Maxwell.....Betty Schade
Jay Savoy.....Richard Tucker

It is a sort of "Peg o' My Heart" person that Olive Thomas plays in her newest Selznick feature and sure it's a winsome lass she is with her sunny ways and her ginerous heart and her pet goat. It is not a path of roses that she has to tread, either, but the way she makes the best of things and comes out on top at the end makes a very entertaining picture.

Miss Thomas is seen as Kitty McCarthy, who lives very peacefully in Ireland with her grandfather until he takes it into his head to die. She then comes to America to find her Aunt Agnes. The place is strange to her and she asks her way of a playwright who happens to be at hand. He is much impressed with her charm and beauty.

Now Aunt Agnes is anything but a nice person. She is a veteran at inhaling moonshine and little Kitty has her job cut out trying to reform her. Eventually the playwright writes a part for her in his new play and she becomes a Broadway actress. Here she becomes involved in several romances, among them one which ends happily for herself.

MARTIN.

Olive Thomas in "Darling Mine" (Selznick) is a winsome lass from Ireland, but give her a few frills nad a pair of satin breeches and she makes as fine a lad as you'll meet on a summer day. All the ladies fall for her charms, even if they do get a bit suspicious at times

At the left, poor little Kitty McCarthy has her job cut out trying to keep order in the lower East Side, and who can blame the wee lad for wanting to get out of the ash can for a bit?

At the top of the page is a breath of old Erin to be sure, with little Kitty at her wheel, while grandpa snoozes in his armchair and the kettle sings merrily on the hob

"THE SPIRIT OF GOOD"

Fox Presents Madlaine Traverse in Western Story

Story by Clifford Howard and Burke Jenkins. Scenario by Denison Clift. Directed by Paul Cazeneuve. Produced by Fox Film Corp.

Nell Gordon.....Madlaine Traverse
Neal Bradford.....Frederick Stanton
Chuck Lang.....Dick La Reno
Rev. Josiah Calvin.....Charles Smily
Jerusha Calvin.....Clo King

"The Spirit of Good," is a picture which presents a time-old plot with a new twist. It is the story of the wronged girl who in defiance of her ill fortune, determines to grab a hold of life and wring it by the neck. Of course Life has the upper hand and we find her in a town "that God overlooked." There the owner of a dancing hall dominates the town. In the course of many feet of film a missionary enters upon the scene and a struggle between the "sky-pilot" and the "Big Boss" takes issue.

Nell Gordon, a show girl, and Neal Bradford, who has suffered a series of misfortunes, seek forgetfulness in a town on the Tularosa desert, he becoming a gold hunter, and she a singer in "Chuck" Lang's gambling and dance hall. Nell, now "Champagne" Nell, is the favorite of the hall.

Josiah and Jerusha Calvin come to the town to start a reform movement. They draw away Chuck's crowd, and in order to foil them Nell goes to their meeting to pretend to get religion. Bradford attends, and is so impressed with Nell's hymn singing that he defends the Calvins and her against a previously planned attack by Lang and his henchmen.

The event causes a spiritual awakening in both Nell and Bradford. Enraged at Nell's conversion, Lang attempts to run the Calvins out of town. In the fight Bradford is wounded and Nell takes him to her cabin, where she nurses him back to health.

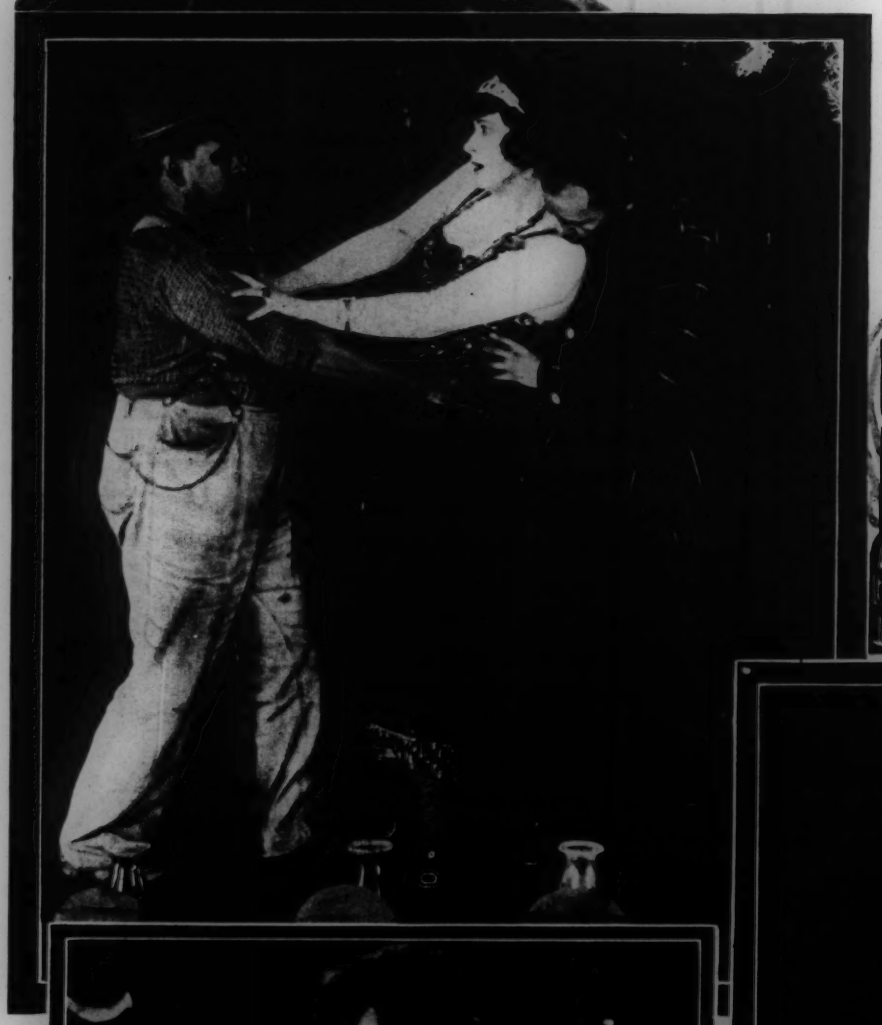
Determined to get Nell back to the gambling hall, Lang pretends to be converted and tells the Calvins he will build a church if Nell will consent to sing just once more in his place. He then goes to church. Nell consents, sings and auctions kisses. There Bradford finds her, and is enraged that he has been tricked.

Then he hears the truth from the Calvins, and, realizing Lang's trick, he returns to the saloon, holds the crowd at the point of his gun, and forces the men to set fire to the saloon.

The town after much perturbation reforms and becomes known from the nomenclature of "Gehenna" to "Paradise." The course of true love never did run smooth and the wronged girl finds her true love at last. Incident followed incident in the inevitable and only way, according to life, though in this feature Fate knitting the skein of romance and what-not, drops several stitches.

The titles were written more in accord with poetic justice than judgment of everyday life such as it is lived. The acting on the whole was capable, with Miss Traverse appearing in the emotional role of Nell.

MARGOLIES.



Poor Madlaine Traverse as the heroine of "The Spirit of Good" (Fox) has a desperate struggle with rufflans at the left because, as you can see below at the left, she is a dance-hall woman. But she wants to be good and with her lover eventually wins out, though not without trouble as the scene below indicates

THE WEEK'S BROADWAY PICTURE SHOWS

International Flavor at Rivoli—Many Novelties at Strand—"Prince Chap" at Rialto—Comedy Program at Capitol

THE RIVOLI

Colorful Bill Provides a Fanciful Tour 'Round the World

Quite international in tendency is the Rivoli bill for the week.

After the alternately playful and thoughtful moods of the Overture "Pique Dame," by the Belgian composer, *Franz Suppe*, brilliantly delivered by the Rivoli Orchestra, the Rivoli Pictorial of current events terminates in a natural colored scenic of Holland, which was probably the inspiration for the pretty scene that followed: A setting depicting a Dutch wind mill scene, in which May Kitchen and Paul Oscard do a gay little Dutch dance with some delightfully original steps.

From this pleasing glimpse of Holland, a Bruce travelogue, entitled "The Castaway," carries one in fancy on a tempestuous voyage over a storm-lashed Carribean Sea and leaves one a lone castaway in the tropical jungles of a beautiful island of fruitful trees, limpid pools and active monkeys.

But the bird-like soprano of *Mary Fabian* calls us back to the Rivoli auditorium to find new charm in that attractive lady's fine delivery of Geehl's *For You Alone*.

Then *Ethel Clayton*, as Gail Ellis, of the U. S. Secret Service, lures us into her latest film "jinrikisha," entitled "Crooked Streets," and totes us through the tangled labyrinths of China's Shanghai, in pursuit of a band of opium smugglers, posing as antiquarians in quest of rare potteries. We catch the band of smugglers in the act, make the acquaintance of Rupert O'Dore, of the British Secret Service, played by *Jack Holt* as only *Jack Holt* can play such roles—with a fascinating combination of verve and reserve—watch the development of a romance between Gail Ellis and Rupert O'Dore, and see them happily married, after many exciting and thrilling adventures.

A breezy Chester comedy, entitled "An Overall Hero," introducing some real monkeyshines, contributed by several well trained chimpanzees, surrounded by a company of adorable kiddies, touches a novel vein of humor and keeps the audience highly amused. An organ solo of *Rachmaninoff's* much loved prelude in C Sharp Minor, played by *Firmin Swinnen*, closed the program. ELITA.

THE STRAND

Entertaining Film and Musical Program

The handiwork of *Joseph Plunkett* is plainly to be seen at the Strand these summer days. Since he assumed the managerial command after an absence spent in London and other communities he has injected novelties here and there which are a big asset to the regular programs.

One of the hits of this week is a vocal offering by *Carlo Ferretti*, baritone, who has a magnificent voice and in the "Lolita" (Spanish serenade) number from the works of Buzi-Peccia, his strong, vibrant, musical tones filled every nook and cranny of the auditorium. *Ferretti* was dressed in gay Spanish attire and sang amid a Spanish setting that enhanced the value of the number.

The film feature was "The Perfect Woman," with *Constance Talmadge* as the star and the picture had *Miss Talmadge* doing some facial contortions a la *Elfie Fay*. *Miss Talmadge* never worked harder in her life than she does in this First National film.

The overture was enjoyed immensely, the Strand Orchestra playing selections from "The Mikado" (Gilbert-Sullivan).

The Strand Review showed news events, with one company showing a dovetailed picture of *Governor Cox* and *Senator Harding* meeting for the first time since their nomination for the Presidency. Closeups of the men are shown as though the camera had caught them together at the same time. Criticism may be made, however, of *Governor Harding* being quoted as saying "them's my sentiments" and also using the word "ain't." This should have been edited, as *Mr. Harding* is not that kind of a grammarian.

Much satisfaction was obtained from a Chester Outing scenic entitled "One Drop Was Enough" that showed some picturesque views of falls in a wild and mountainous country. The men go dangerously close to the falls, escaping with their lives but losing their big boat.

After the *Talmadge* picture, the Educational comic, "Duck Inn," with *Lloyd Hamilton, Monte Banks, Jake Abrams* and *Marvel Rae*, was shown, there being some most amusing screen episodes.

The organ solo was "Serenata" (Moskowski) which was played by *Ralph Brigham*. VANCE.

* * *

THE RIALTO

"The Prince Chap" Feature of Excellent Program

The direction of *William DeMille*, the acting of *Thomas Meighan*, and the plot from Edward Peple's stage success, "The Prince Chap," combine to make the screen version of that play one of the most delightful things that has been put on the screen.

The story is of an artist who goes away to make his fortune or his fame, leaving his fiancee to wait for him; who adopts the child of a model, and who finally finds his happiness in the wifely devotion of the child he adopted. *Meighan* as the hero, *Ann Forrest* as the slavey, *Peaches Jackson* as the child, *May Giraci* as the child at eight and *Lila Lee* as the ward full grown, take the acting honors. *Charles Ogle, Kathlyn Williams* and *Theodore Kosloff* do much to make the picture the success it is.

A Christie comedy entitled "A Seaside Siren" provides some delightfully timely humor of the slapstick variety. The Rialto Magazine is the final film feature.

Johann Strauss's *The Bat* is drawn upon this week for an overture by Hugo Riesenfeld. The Rialto orchestra played it yesterday, with *Mr. Riesenfeld* and *Lion Venderheim* conducting, in a manner that showed thorough training and also appreciation of the tuneful bit of music. *Martin Brefel*, tenor, whose voice delighted New York for months in "Aphrodite" sings "Cielo E Mar" from Ponchielli's "La Giaconda" and *John Priest* plays the organ solo, selections from Gounod's "Faust." BARTON.

THE CAPITOL

Will Rogers Puts Comedy Into Program

The program at the Capitol this week runs more to the comedy theme than it has in several weeks due to the Goldwyn showing there of "Cupid—The Cowpuncher" which has *Will Rogers* as the star.

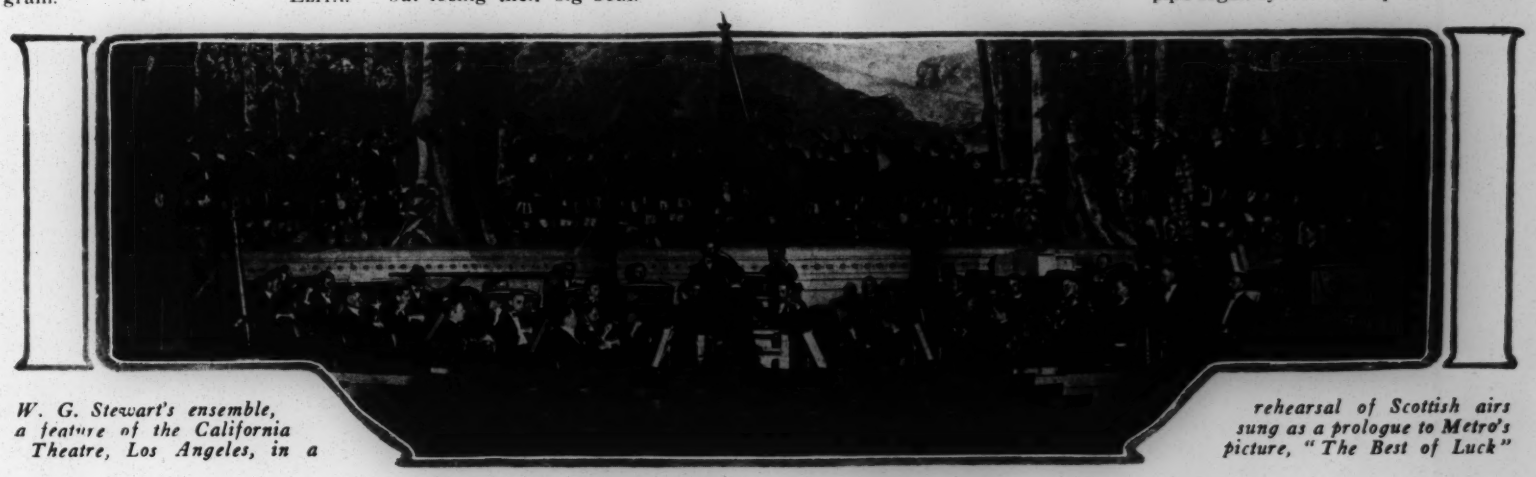
While the Goldwyn film is the leading celluloid feature, the music has not been overlooked with the Capitol Orchestra, *Nathaniel Finston* conducting and winning new friends by his superb direction, and the Capitol Ensemble in the principal vocal numbers from "Rigoletto" (Verdi) which are excellently presented. The solo parts are cast as follows: Duke of Mantova, *Sudworth Frasier;* Gilda, *Irene Williams;* Rigoletto, *Bertram Peacock;* Monterone, *Louis LaVelle;* Maddalena, *Melanie Verbouwens*. There were some pretty features with the Quartette Number perhaps the best received. At the initial Sunday performance it was the quartette selection that received the most applause. *Miss Williams* was heard to advantage with her interpretation of "Caro Nome." The "Rigoletto" presentation was used as Unit No. 1.

Unit No. 2 was the Capitol Travel Tour entitled "Some More Samoa," which had the *Finston* musicians playing an Oriental accompaniment that synchronized harmoniously with the running of the photographic views of the Samoan Islands

Unit No. 3 was a ballet solo, "Valse Caprice" (Rubinstein) that was executed by *Mlle. Gamarelli*. While the artist is graceful and finished in her work this number ran entirely too much to a monopoly of attention with scarf she used while cavorting a la terpsichore.

Unit No. 4 was the Capitol News, with some splendid closeups of the yachts, Shamrock IV and Resolute.

Following the big picture (Rogers-Goldwyn) there was an Indian Cycle entitled "In the Land of Blue Waters" which the Capitol program stated as being produced by Burrud in conjunction with the Sunset Magazine. The cycle arrangement included (a) Hiawatha (Coleridge-Taylor) by the Capitol Ensemble; (b) From The Land of the Sky Blue Waters (Cadman), an English-horn solo by *Mr. Whitcomb*; (c) Indian Lament (Dvorak), violin solo, *Mr. M. Svedrofsky*. The last unit, No. 8, was a solo on the beautifully-toned pipe organ by *Arthur Depew*. VANCE.



W. G. Stewart's ensemble, a feature of the California Theatre, Los Angeles, in a rehearsal of Scottish airs sung as a prologue to Metro's picture, "The Best of Luck"

Guy Empey Believes in Luck

Tells of New Picture Plans—Declares "Empey Luck" Helped Him—Backs Up Ambition with "Pep"—Hits Real Gusher in Big "Oil" Feature

GUY EMPEY believes in luck. Comes right out in flatfooted declaration that it has played an important factor in his life. Says there isn't the slightest doubt in his mind that he has turned many a dark hour into light—the kind of light that cast a profitable ray upon some of his picture plans. He has self-styled it "Empey luck." From Empey's way of thinking luck can play hob with one's best laid plans, yet in some big scenes in Empey pictures he has turned the other fellow's misfortune to advantage.

Let ill winds blow Empey's way and he finds curled up in

Their Wild Tempest

a nice, large-sized package of "Empey luck" and the result is that he is one staunch, firm believer that luck after all is an element to be considered, no matter whether one is in politics, business, picture making or sports. Many may not agree with him, but he has unmistakable proof that luck has served him well. While we have watched Empey's rise to the highest pinnacle of success, both as a writer and an actor, he has also achieved unusual film greatness by producing pictures that rank at the fore. He may have Empey luck and all that, but we do know that Empey has won out by hard work, perseverance, concentration, application, sticktoitiveness plus the injection of 100 per cent dynamic push and what we designate as "pep." And it is "pep" that Empey turns loose with a broadside that knows no stopping. There is no half-heartedness and no half way stopping place for Empey's "pep." It spells success and destination when he once punches the ticket and climbs into the cab.

A big company has just been formed with

Empey as President

and General Manager. It will be known as the Guy Empey Productions. Here we can take up Empey's personal statement: "The policy of the company is to produce five special attractions yearly, in which I am to star and to be supported by Florence Evelyn Martin. The company is to be known as the Guy Empey Productions, and a seven-reeled comedy-drama of the oil fields, namely 'Oil,' will be the first release of the new organization. 'Oil' will be the first of a comedy-drama series known as the PEP series, in which a young, overambitious, know-it-all youth is depicted starting out to conquer the world overnight. In this laudable ambition he receives the usual bumps which go with such a campaign.

"Oil," although listed as a comedy-drama still carries

A Great Love Interest

and dramatic punch. A 20,000-barrel oil gusher is shown going forty feet over the top of the derrick. It was just through 'Empey luck' that this scene was obtained, the name of the well being Chatman No. 8, located in the famous 'Wonder Pool' of the world, namely, Homer, La."

While on location in Shreveport, La., with his company of thirty-eight people, Mr. Empey became acquainted with a "roughneck" who, besides having served several years in the company of oil derricks, was also an oil scout. He was dressed in the usual costume of the oil fields, namely, olive drab shirt open at the neck, sleeves rolled up, face unshaven for three days, corduroy pants and leather boots. The oil scout sized Mr. Empey up as one of his own crowd, and the latter with a scent for local color, immediately played up the acquaintance, and did a little judicious scouting himself.

Information was obtained by Mr. Empey as to a "gusher" upon a certain location that was expected to "come in."

As Empey remarks:

"We madly rushed the cameramen and the characters of the company needed for the scenes, and arrived at the station ten minutes behind train time. However the station agent informed me that a rail had become loosened and the train would be delayed forty-five minutes. It was 'hard luck' to the railroad company, but it added another 'score' to the 'Empey luck' sheet. After a seven-hour ride over a tract that would discourage a Rocky Mountain goat, our party was dumped at the tank-town station at 5:30 in the morning, and we were again informed that through hard luck it had rained for fifteen days and the roads were impassable. The condition was that it would take an 8-line mule team to get the party out there, and then we would have had to trust to luck after a certain point and walk a pipe line for four and one-half miles.

"At this juncture I rubbed a score off

The "Empey Luck" Sheet

and sat down discouraged, waiting for the next train to return, inasmuch as there were not teams that could be hired. Drawn up alongside the station platform however, was an 8-line mule team, covered to the ears in mud, driven by a Texas ranger named Young. Young was volubly cursing and squirting tobacco juice like a machine gun. As there were ladies present in my party I realized that I could not follow suit, but I edged over to where Mr. Young's volley would relieve my personal feelings. After so doing I remembered that I still had a few swallows of moonshine in my hip pocket and subsequently another acquaintance was struck.

"The Texas ranger was cursing the fact that the party that he was to have met at the train and taken to the oil fields had missed connections. Following a long argument and the passing of $60 and not forgetting the persuading moonshine, Young, still mumbling over his hard luck, agreed to take our party to the land of the derricks. Then and there I added two chalk marks to my score. After five hours' traveling over an almost impassable road and being pulled out of a mudhole by a tractor, my company, tired out, arrived at the start of its journey, namely, an aerial balancing act upon a four and one-half mile pipe line.

"Arriving at the oil fields

The Foreman Was Introduced

to me and he commented upon the hard luck of the oil fields, and that 'the party' who missed Mr. Young's 8-line mule team at the station was the vice president of the oil company who was journeying from New York to see the well 'come in.' I thereupon showed the man our motion picture camera and carefully explained that it was not a machine gun and would not set fire to the oil fields.

"He finally consented. I got the gusher and a day later had my hands full explaining things to the vice president, who had bumped into hard luck and was unable to see the oil 'come in.' I told him that hard luck had two sides—the rough side for the pessimist and the bright side for the optimist. In the gusher episode I figured that I had received the bright side. From now on I am going to believe religiously in the fact that luck is paramount in a great many accomplishments."

Mr. Empey announces that the production of his new series will start between September 1 and 15, the picture to be known as "Knockout Jones," a comedy-drama as stated above.

Mr. Empey's fourth book,

"The Madonna of the Hills"

a story of a New York cabaret girl, is now in the hands of his publishers. The motion picture and dramatic rights of this novel have been reserved and will not be exercised until the advertising and publicity campaign has been consummated. "The Madonna of the Hills" is to be the big dramatic feature of the Guy Empey Productions.

Mr. Empey is now finishing his fifth book, which he has already in advance put in pictures. This book was written in the oil fields, the name being "Oil," and will come out during the running of the picture.

Mr. Empey is the author of the following books: "Over the Top," "First Call," "Talks From a Dugout."

He has also written a number of photoplays which will later appear in book form.

GUY EMPEY

The forceful actor-author, who has just founded his own film company which will produce big features under the name of Guy Empey Productions. The first picture is "Oil," a comedy drama in seven reels

Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

"The Tiger Lady" is Forced to Change Her Name—Morosco to Resume Production at Old Studios—Louise Glaum to Sail—Julian Eltinge Returns.

NOW comes the announcement that *Edwin Carewe* and not *David Hartford* will direct *Katherine MacDonald's* next. Seems *Dave* is still busy cuttin' up one of the Curwood stories for First National.

H. H. Van Loan, he of the prolific pen, arrived in town the other morning from New York. *Van* comes back with the record of having turned out some eight stories in fourteen weeks. *Norma Talmadge* and *Eugene O'Brien* were of the lucky ones to get scripts.

Departing the same day as the arrival of the scenarist was *Hope Hampton,* the scintillating cinema artist, who is taking back with her five reels of film—said film being her latest picture attempt. The feature was to have been called "The Tiger Lady" but the tigers got quite friendly with the trainer and sent him to the hospital. Consequently lions had to be substituted, and as "The Lion Lady" doesn't sound quite right it was agreed to find

Some Other Title

Maurice Tourneur, who directed couldn't think of one; neither could *Jack Gilbert,* the scenarist. The lowly press agent suggested "The Velvet Claw," but it was ruled out on technical grounds. So the film is as yet titleless.

Speaking of *Tourneur* might add that he is on the first of his Associated Producer's stories. We have *Clark Irvine's* word for it, anyhow. Lots of injuns and cowboys are running wild around the lot so one might be led to believe that *Tourneur* is doing a western.

Bill Taylor, the Lasky specialist, has completed "The Furnace." *Agnes Ayres* has the lead. *Taylor* doesn't hesitate to say that the production is one of the finest and studio officials are agreeing with him. It will be a Paramount Special.

Mickey Neilan was directin' *Wesley Barry* the other day in front of the Evening Herald newspaper office. A score or more of newsies were in the scene. One little youngster, bare of stockings and with a dirty but intelligent face approached the director with familiarity: "Say Mickey," chirped the cherub, "can't I be a movie star? Look, see how I can act." And the kid went through a lot of expressions, registering anger, fear, passion and hatred all at once. "Aw, don't bother Mr. Neilan," cried another youngster and jerked the kid by the collar and put him in line with the other newsies, much to the enjoyment of the large crowd that had gathered.

By the way, *Finis Fox* has left Metro to grind 'em out for *Katherine MacDonald.*

Oliver Morosco, the wizard of the stage, is going to take another fling at the celluloid. He, the reports have it, will picturize his stage successes.

Among the First

will be "The Master Thief," starring *Francis X. Bushman* and *Beverly Bayne.* They will also appear in Paul Dickey's 'The Rainbow Bridge." *George R. Bentel* is vice-president of the company. The production will probably be made at the old Morosco studio. The releasing organization has not been disclosed, but it is rumored that either First National or Paramount will get the big features.

Gale Henry, the jazz comedienne, has signed a long term contract with the Special Pictures Corporation to produce twelve comedies a year.

Jacques Jaccard, by order of himself, took a vacation. It's a good thing that the boss is East these hot days.

The European bug is at it again. This time it's *Louise Glaum.* And she only wants to go over there on location. *Sig Schlager* is responsible for these facts, but as *Slg* recently came forth with statement that *Hobart Bosworth* was to dive under the ocean for some treasures and he didn't, we don't put much faith in the *Louise Glaum* expedition.

Speaking of

Arrivals in the City

Jesse Lasky is due soon—this means two or three months. *Thomas Meighan's* back. *Frank Norcross* is out from New York to enter the local picture field.

Julian Eltinge is here, too. Not because he wants to be but because of what we might call necessity. It seems that *Eltinge* and the company that toured the Orient didn't meet with such terrible success as was predicted. Anyway, *Eltinge* isn't worrying, from what we can see; in fact, they say he's going into pictures again.

Hamilton Revelle is here to play with *Otis Skinner* in "Kismet." He finished a road tour with *Mrs. Fiske* in "Mis' Nelly of N'Orleans."

Lew Cody has done his latest vamp attempt. It's titled "Wait for Me." *Jimmy Horne* directed.

Fritzi Brunette doesn't mind

The Gas Shortage

at all. She is ridin' her pretty pony around these days. John D., take notice!

Lloyd Ingraham works in pairs. Recently he megaphoned *Douglas MacLean* and *Doris May* and he's doing the same with the *Carter De Havens.*

Ed Sloman found it a pretty tough job turning out Jack London specials for Metro, so he is vacationing for a few days.

One of the elaborate settings for a café scene in the American special, "The Week-End," in which Margarita Fisher and Milton Sills are featured

Edward McWade is playing in the Goldwyn production of "Stop Thief," while *Margaret McWade* is playing with *Wanda Hawley.*

A preview was given in Hollywood of "The Golden Trail," starring *Jack Livingston* and *Jane Novak.* The picture is of the snow variety and *Livingston* is said to have a remarkable role.

Gertrude Atherton came to town a few days ago to help out the Eminent Authors at Goldwyn.

Wallace MacDonald is to play opposite *Viola Dana.* He just got through doing the same thing for *May Allison.* Looks as if he was rather popular on the Metro lot.

Edward Burns has been chosen as leading man for *Mary Miles Minter* in "Mindness," upon which she is now engaged at the Realart West Coast studios.

Mary Miles Minter has announced her intention of buying an aeroplane to use to reach locations for her future productions. She also plans to obtain a pilot's license and fly the machine herself.

Ralph Kellard, who recently returned to the screen, after an absence of two years, in the leading role of "The Cost," the Famous Players-Lasky feature, will next be seen in the leading male role of "The Restless Sex."

Agnes Christine Johnston, author of a number of recent Thomas H. Ince successes, will return to the Ince Studios

About September First

Miss Johnston, who is Mrs. Frank M. Dazey, and Mr. Dazey, have been spending their honeymoon in the Catskills.

Tom Mix, the William Fox cowboy star, having completed "The Untamed," has started making exteriors of "The Texan" at Prescott, Arizona.

Ruth Langston is playing a prominent part in the cast supporting *Charles Hutchison* in "The Double Adventure," the Pathe serial now in production at the Brunton studios.

Courtenay Foote, who has been working in "The Star Rover," the C. E. Shurtleff, Inc., production of the Jack London story, at the Metro studios, has formed himself into a one-man company and gone out on location in the Santa Monica mountains. *Mr. Foote,* who is almost as well known as a landscape painter as an actor, is seeking mountain scenes.

Director Frederic Sullivan, of the Christie forces, has returned to that studio after several weeks at the Selig studio, to whom he was loaned, with his entire company, to make a five-reel feature for that concern.

Harry Gribbon, who is now being featured in the new Christie two-reel comedies for Educational, was at one time the most popular leading man in stock in the south. Audiences were in the

Habit of Cheering

for Harry in the same vociferous manner that they cheered for governor.

May Allison is spending her first brief vacation since the filming of "Are All Men Alike?" was begun by Metro, reading several stories that have been offered to her as material for her next production.

Helen Ferguson has been engaged to play opposite *Earle Williams* in "The Romance Promoters," at the Vitagraph Studios in Los Angeles.

Bessie Love and her mother have returned to their home near Hollywood, after passing four weeks in New York. *Miss Love,* who completed the production of "The Midlanders" just before coming East will begin work on "The Old Curiosity Shop" soon.

John Charles, well known on stage and screen, has been engaged to support *Marion Davies* in her latest starring production, "Buried Treasure."

SCREEN NEWS OF THE WEEK

STUDIO STRIKE IN DEADLOCK

Both Sides Claim Victories in Dispute Over Wages—No End in Sight

THE strike in the motion picture laboratories remains at a deadlock, with both sides claiming gains. The Motion Picture Craftsmen, the newly fledged union that called the strike a week ago, said more workers joined the strikers' ranks from among those who continued to work after the walkout. The National Association of the Motion Picture Industry, on the other hand, declared the shops were winning back employees daily. They based their belief on the following reports of progress made at a meeting last Monday afternoon:

Evans Film, considerable increase in force; Biograph, 50 per cent of the regular force working; Craftsman, situation much better; Republic Laboratories, 100 per cent output; Fox Film, laboratory reopened with 20 per cent of the employees at work and the situation improving steadily; Filmart, will reopen to-morrow; Universal, a few operators reported to the laboratory in the morning and 87 more after lunch; Kessel Laboratories, more working than last week; Vitagraph, situation better; Pathe, at Bound Brook 100 per cent working, and at Jersey City 80 per cent.

Although Abe Heller, president of the local, declared the strike had held up the printing of millions of feet of film and thereby delayed important releases, the N. A. M. P. I. announced after their conference that the back of the strike was broken and that they would continue the fight. Despite threats by union leaders, camera men and projection machine operators have not been called out as yet in a sympathetic strike by the International Alliance of Theatrical Stage Employees, the governing body.

The Craftsmen have voted not to suspend their strike during negotiations with the National Association. Under these circumstances their employees, who had originally proposed the armistice, met and laid plans for a campaign. As a result it developed that the producers figure on sending their films to other cities for development if the strike continues. Several instances of disorder have been reported.

To Star Ruth Clifford

Ruth Clifford, whose last appearance was in the serial, "The Invisible Ray," has signed a contract for two years, to be starred in feature productions to be produced by the Frohman Amusement Corporation. Miss Clifford is but nineteen years of age, and was born at Pawtucket, R. I. Her first work in motion pictures was with the Madison Company. She thereafter starred in twenty Blue Bird features under the direction of Rupert Julian and thereafter by Republic and Vitagraph.

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Talmadge Sisters Sailing

Norma and Constance Talmadge, accompanied by Joseph M. Schenck, their family physician, Dr. Bernard Livingston, Miss Tadmadge's secretary and maid, are sailing on the "Imperator" Aug. 12th, with Mrs. Gish and Dorothy Gish, for a two months' vacation, in France, England, Belgium and Italy. The Talmadge girls will meet their mother and their sister Natalie Talmadge in Paris, where they expect to crowd a year's sight-seeing into a few weeks, as this is their first trip abroad.

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Mabel Normand's Next

With Mabel Normand's next production, "What Happened to Rosa," ready for distribution the comedienne is now engaged in the making of another picture. It is "Head Over Heels," an adaptation of Edgar Allen Woolf's play in which Mitzi was starred.

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"Earthbound" for the Astor

"Earthbound," a motion picture drama by Basil King, well known novelist, will be presented at the Astor Theater by Samuel Goldwyn and Rex Beach, beginning Wednesday, August 11.

Investigates Press Agent Stunt

District Attorney Swann has begun an investigation into the methods alleged to have been adopted by the press agent who caused the police to spend two days dragging the lake in Central Park for the body of Miss Yuki Onda who was believed to have drowned herself. Yuki it develops is only a character in a film, "The Breath of the Gods," which is seeking patronage at the Astor Theater. The film company, it is claimed, pressed Harry Reichenbach into service, his sypecialty being thinking up stunts to fool the reporters. This time it was the police department which was fooled. Reichenbach will be subpoened, it is said, to explain any connection he may have with the exploit.

. . .

Alice Brady's Next

Alice Brady started work last week in New York under the direction of Herbert Blache on "The New York Idea," an adaptation of Langdon Mitchell's comedy of metropolitan marriage.

The players in her support include Lowell Sherman, Hedda Hopper, Lionel Pape, Marie Burke, Julia Hurley and H. J. Hockey.

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Eight November Productions

Famous Players-Lasky have just announced for the Paramount November release schedule eight productions. Of special interest are "Behold My Wife," George Melford's picturization of Sir Gilbert Parker's novel, "The Translation of a Savage," and "Idols of Clay," the third of the George Fitzmaurice productions, featuring Mae Murray and David Powell.

Chained by savages in "It's a Great Life," the Goldwyn-Rex Beach production of "Empire Builders" by Mary Roberts Rinehart

First Dustin Farnum Special

"Big Happiness," starring Dustin Farnum, will shortly be released by Robertson-Cole as the first of the big super-specials. This production is the first picture to be made by the Dustin Farnum Productions, which becomes a producing ally of Robertson-Cole through a contract entered into with this star a short time ago. It is based on a novel of the same name by "Pan," an English writer. The screen version was written by Jack Cunningham, and the picture was directed by Colin Campbell. The cast includes, besides Mr. Farnum, Fred Malatesta, Kathryn Adams, Joseph Dowling, William Brown, Aggie Herron and Violet Schramm.

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"While New York Sleeps"

"While New York Sleeps," melodrama of life in the Metropolis, produced by Fox Film Corporation at heavy cost and utilizing in its scenic backgrounds various famous landmarks of the greatest city in the world, is nearly ready for release. Charles J. Brabin put in many weeks staging the picture. The cast is headed by Estelle Taylor, Marc MacDermott, Earl Metcalf and Harry Sothern.

. . .

"Way Down East" Completed

D. W. Griffith's production of "Way Down East," for which he paid $175,000 for the motion picture rights, has just been completed at the Griffith studios at Mamaroneck (N. Y.), and will be shown for the first time at the Forty-fourth Street Theater, New York City, on or about August 30th.

. . .

First by Ralph Connor

The first of a series of twelve photoplays, adapted from stories by the Rev. Doctor Gordon, whose pen name is Ralph Connor, is to be "The Foreigner."

IS THAT SO!

Jackie Saunders has been engaged by William Fox to play opposite *William Farnum* in "The Scuttlers."

Pearl White, who has been spending a brief vacation in Europe, has been held up temporarily in her plans to return home by the strike of sailors at Havre, France. Efforts are being made to have *Miss White* return on a steamship leaving another French port in order that work on her third Fox production may not be held up too long.

William P. Carleton has returned to continue his contract with the famous Players-Lasky Corporation, and is playing the leading role opposite *Dorothy Dalton* in her newest film, now in course of production.

Dorothy Dalton, star in Paramount pictures, accompanied by her director, Frank Reicher, and several members of the supporting cast, have left for York Beach, Me., to film a number of scenes in her new picture, "In Man's Eyes."

Jewel Carmen has finished her picture, "Out of the Darkness," and has started on a yachting trip down the Atlantic Coast.

Dorothy Gish, accompanied by her mother, will sail from New York on August 12 for a brief vacation abroad. This will be the first rest Miss Gish has enjoyed since her advent as a motion picture star in 1918.

Justine Johnstone left Saturday with her company for Jacksonville, Fla., where she is to film a number of scenes in "Blackbirds," her first picture for Realart.

Mary Miles Minter had gone two hundred miles on a proposed three weeks' vacation when she was recalled by wire to begin work on "Blindness," from the novel by Dana Burnet.

Max Linder is filming his first big five-reel comedy since his return to America. It is called "Seven Years Bad Luck." Thelma Percy, Lola Gonzales, Harry Mann, Chance Ward and Alta Allen are the principal players in support of the star.

Marjorie Hume has been selected to play the feminine lead in "The Great Day," the first motion picture to be made in the new London studio of the Famous Players-Lasky British Producers, Ltd.

Ralph Graves has been signed by Metro to play opposite Ina Claire in "Polly With a Past."

Lucy Cotton will be the leading woman in Bert Lytell's next vehicle, "The Misleading Lady."

Charles Lane has been added for the cast of the first production now being filmed by Cayuga Pictures, Inc.

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Mary Savage Company

The Mary Savage Pictures Corporation has been formed with the purpose of making productions featuring Miss Savage, boy character actress. Not only is she the star, but she is likewise president of the company. Arthur J. Levy is the sponsor of Miss Savage and will direct her activities for a period of at least three years. Production work will shortly be begun on a feature picture.

SCREEN NEWS OF THE WEEK

FRANCE IN BIG FILM ALLIANCE

Government Sponsors $100,000,000 Corporation to Cement Relations of Picture Companies

THE incorporation of a $100,000,000 organization to bring about an alliance of the motion picture theaters and producing companies of America and Europe has been made by M. Andre Himmel, special representative of the French Government in this country.

The company, which is called the Franco-American Cinematograph Company will have the financial backing of the French Government. At present the Government subsidizes the Societe Cinematagraphique de France, which controls 20,000 theaters and all the producing companies of France, Italy and Germany.

The new company was incorporated last week under the laws of Delaware.

The directors include Lucien Jouvaud, president of the French Hospital; Howard K. Wood, president of the United States Corporation Company; Frank D. Pavey, president of the Alliance Francaise, and Senor Fiburcio Castaneda Calle, a Spanish Senator, now in Cuba.

When seen at the Hotel Seville, M. Himmel said:

"It has been the desire of the French Government ever since it founded the Societe Cinematagraphique de France to bring about an alliance with American and other motion picture producers and theater owners. For this purpose, it has approved the formation of the Franco-American Cinematagraph Company. The new organization already has allied itself with several of the larger motion picture producers in this country and eventually hopes to absorb every company and every motion picture theater.

"When this is done we will introduce the best American films into France and the remainder of the Continent, and will also bring French pictures into this country."

• • •

Seek Beautiful Girl

Captain Wanderwell of Sacramento placed an advertisement in the papers of San Francisco for a beautiful girl to go on an automobile trip around the world to be filmed for a serial picture. Hundreds of answers were received.

Films for Schools

The Ford Motion Picture Laboratory is engaged in the production of an educational film library, to be known as the "Ford Educational Library," that will provide for schools and colleges films distinctly for class-room use. On September 1, the first issue of this Library will be available to every school in the United States. The subjects will be specially prepared for use in any class-room by members of the scholastic profession who are experts in their particular line and the units as arranged will be distributed under a plan that will meet all conditions in each school. Doctor S. S. Marquis, former dean of St. Paul's Cathedral, Detroit, Michigan, who has represented Henry Ford for a number of years, will have general charge of the Ford Educational Library.

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Series of One Reel Films

A series of twenty-six one-reel "Pages from Life" are to be a feature of the Harry Levey Service Corporation releases. They are not the slap-stick comedies that usually comprise the one-reel pictures, but a series of sketches based upon life. The series is based upon "Tim Talks," to which Mr. Levey has secured exclusive rights. The first picture, upon which work has already been started, is entitled "There Was a Time——".

ANOTHER FILM STRIKE LIKELY

Employees of Forty-Five Theaters Threaten to Go Out

A strike of the employees of some forty-five motion-picture theaters on the east side probably will be called before Aug. 2 as the result of the recent threat of the theater owners to close their houses to union men after that date.

The union, which is affiliated with the A. F. of L. and has some 1,000 members, after a strike lasting two weeks, in September won a victory over the theater owners, who met the union's demands and signed contracts with the men which do not expire until September. At that time the theater owners and exhibitors were not organized. Since then they have formed an organization of their own.

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To Start "Four Horsemen'

The translation to the screen of "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez, is about to started at Metro's west coast studios. June Mathis has completed her adaptation after having conferred several times with Senor Ibanez. Rex Ingram has been selected to direct the production. Alice Terry is the first member of the cast actually selected. She will have the leading feminine role.

At the left, a close embrace in a roadster in "Parlor, Bedroom and Bath" (Metro)

(Right) William Buckley and Seena Owen in a scene from "The House of Toys" (American)

Jack Pickford in "The Man Who Had Everything" (Goldwyn) has the attention of a lovely lady among other things, though he doesn't seem to appreciate it.

In "Determination"

The prologue of "Determination" will be finished about August 1st, and then the story will be started, with the following in the cast:

Claire Whitney, Irene Tams, Corene Uzzall, Dora Mills Adams, Richard Travers, Maurice Costello, Herbert Haywood, and others.

• • •

New Selznick Films

Two Selznick productions, one starring Eugene O'Brien and the other Elaine Hammerstein, will be ready soon. O'Brien is forging toward the final closeup in "The Thug," and Elaine Hammerstein is putting the finishing touches to "The Daughter Pays."

Mtero Buys Novel

Metro Pictures Corporation announces the purchase for production on the screen of "Barber John's Boy," a novel by Ben Ames Williams that recently was published serially in Munsey's Magazine.

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Film Browning Poem

"A Light Woman," by the poet, Browning, has been filmed by the American, under special arrangement with Houghton, Miffiin Co.

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Spitz to Produce

Before leaving New York last week on a vacation, Eugene Spitz stated that he expected to begin work on a five-reel feature production sometime in August.

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"Pirate Gold"

(*Continued from page* 197)

"Oh!" she exclaimed. "You've measured wrongly! You went northwest instead of northeast. The treasure must be buried nearer the beach."

"You're right!" Hoey shouted, "and you're going to share this with Dad and me. I'm going to wire him at once to come up here."

Seibert evidently decided he was dealing with no weakling for he decided upon immediate action. On the beach, with a diving paraphernalia, he directed Kaidy to row him out while Tanner was guarding on shore. Seibert donned the waterproof jacket and helmet and, leaving Kaidy at the pumps, went below the surface to explore the unknown.

Tanner, on shore, soon saw him rise to the surface with a bag in his grasp. Then the boat put back.

After Seibert had ridded himself of the diving garb the three men walked up the beach and selected a spot to bury the mysterious bag.

While waiting for his father Hoey demonstrated that in the gentle art of becoming old friends in fast time he was no slouch.

While this was being enacted a strange figure was approaching the house. Old Man Tuttle surely was not going to be outdone as a make-up artist. He wore a long beard, which completely disguised his countenance and, in addition, carried a full set of surveyor's instruments and a bag, which contained a black jack, two revolvers, and more disguises.

He entered the house without knocking and meekly approached Hoey and the girl.

On the beach the three plotters were busily digging a hole for their new possession. Seibert looked up and discovered Hoey with his comrades approaching and taking measurements.

"Get rid of them!" he commanded. Leaving Kaidy to follow his instructions he and Tanner left the spot. After mysterious actions Kaidy too left.

Hoey was the first to approach. He shouted with joy as he made the discovery and threw pick-axe and shovel into the cavity. A tremendous explosion followed and Hoey was hurled to the beach.

Jarred by the explosion and scenting the fact that something had happened to Hoey, Gabrielle and Tuttle hurried to the spot. They found the boy on the beach, unconscious. Tuttle sacrificed his hat and filling it with water sprinkled it on his boy's forehead. Gabrielle also lent her care and Hoey soon opened his eyes.

In the background Seibert was upbraiding his henchmen.

"Fool!" he said to Kaidy. "I want secrecy, and you use dynamite! Now get rid of those men—and don't use bombs!" He turned on his heel disgustedly.

Kaidy and Tanner left to their devices determined to get the map back from Hoey. To do this they would have to use the same means by which they sold it.

Austin Tuttle saw Gabrielle safely home and then returned to the spot where he had left his tireless son digging. As he approached he saw the same scene enacted that led Hoey to buy the map. Kaidy attacked Tanner, and with the approach of the elder Tuttle took to his heels.

"Buried treasure!" explained Tanner, once more in his seaman's garb. "Kaidy must never get it!" He showed the map to Tuttle.

Hoey thought something was wrong and came upon the scene just as Tanner was showing the map to his father. He stared in dismay. Was it all a hoax?

All the hopes left his heart as he slowly trudged away with his father. The taunting laughs of the plotters reached his ears tauntingly.

"Come on, Dad!" he shouted. And together the Tuttles entered the fray for revenge. Kaidy and his companion were so overcome by surprise that they both took to their heels in fright. Hoey looked to the ground and shouted in delight. Here were BOTH maps!

In their retreat Kaidy and Tanner realized what they had done.

"Aw, what's the use," Tanner was saying. "There's too many beatings in this job to suit me! I'm going to tip off the whole game to the little girl."

Picking up the bag that lay concealed at his feet he started for Gabrielle's home. Kaidy hesitated a moment and then quietly followed. He might as well get his share out of it!

Seibert, concealed in the underbrush, watched the whole proceedings. So they would double-cross him! He smiled an evil smile, and followed his comrades.

Up the beach Tanner trudged. Finally he reached the gate leading to Gabrielle's estate. As he was nearing the house Kaidy swooped down on him and buried a knife in his back. Picking up the bag and preparing to take to his heels Kaidy encountered Seibert. Together they made their escape as Hoey dashed on the scene.

Young Tuttle stopped as he perceived the prostrate form of Tanner.

"Ship load of gold at the bottom of the cove!" Tanner muttered.

Hoey ran up to the house. He was told that Gabrielle had left in the direction of the beach, and after giving instructions to the servants to look after the body of Tanner, he went in search of her.

After greeting one another they sought solitude on the beach near the scene of dynamiting. Hoey's foot struck something protruding from the sands. He kicked it and soon brought to view an old canteen. A piece of musty paper protruded

(*Continued on page* 218)

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Also. What are the chances of a good chalk talker and comedy cartoonist on the vaudeville stage?

Hoping you will answer my questions and again thanking you, I am,
Yours in anticipation, R. C.
Wolfville, N. S., Canada.

After all, you know, it was in Toronto, and not in the United States where these bad musical comedy people became lordly in their behavior. Although, I might let you into a secret, that there are many men of high estate in America who would feel lordly if they but had the wherewithal. And many of them have never even been to the stage entrance of a theater. Which brings me to the other side of the question. A lot of men think stage folks are really wicked. They are the men who clog the stage entrances. Of course, you can have a Good—that is, wicked—time if you become a vaudeville artist. But then, too, you can have a virtuous time of it, too, if you like. Chorus girls, for example, will prefer the men who attend them without the theater.

As to the chances for a good chalk talker, I can say pretty definitely that there is a chance for almost anything that is very good. If your act is as original as your questions you may make a hit.

. . .

By way of confession, I am a college woman, gone to the bad. That is, I am in the movies. You know, a girl has really gone to the bad—until she has made good. Now that is where I find the great difficulty. It was easy enough to go wrong, since I really am a good actress, and have always adored it. And I am pretty. And I have a good voice. But how can I make the world know that I am a second Duse or something? Will artificial publicity stunts, like having a pet panther, or wearing sandals on the street help me? You see, I haven't any money to pay for professional advice. And I do need it.

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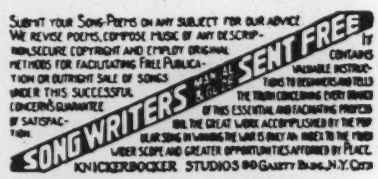

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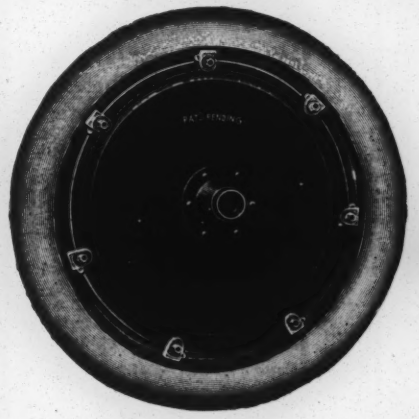

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The DRAMATIC MIRROR has for some time maintained a large corps of well-known eaters, rendering their minute reports in quintuplicate, and sending three copies to the Department of Agriculture, Washington, D. C. It seems that every evening there is a large gathering of Locomobiles, Pierce-Arrows, Packards, Rolls-Royces and other horseless carriages of high renown in the neighborhood of Mac Dougal and West Houston Street, the occupants of which are supping at the Caserta Royal Gardens. Rather out of the beaten path, it has attracted a clientele among the knowing who prefer the Caserta to any uptown caravansary, and the MIRROR takes keen delight in thus presenting its charms to the Man on the Street and his family.

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HARRY HOLMAN CAPTURES NEW YORK CRITICS AT THE PALACE THEATRE

Variety

Harry Holman and Co. in "Hard Boiled Hampton" couldn't have gone better anywhere. The audience was made to order for the characterization of the lovable old grouch with a fund of humorous remarks interspersed with a touch of heart interest.—*Jolo.*

Theatre World

Harry Holman and Co. offered in his new comedy sketch called "Hard Boiled Hampton." This is one of the cleverest given to vaudeville and deserved everything it got. It is full of laughs with a touch of pathos here and there that brings it out of the ordinary. The cast presenting it is far above the average and Mr. Holman himself is excellent in the role of "Hard Boiled Hampton," the hardboiled employer. It more than deserved the numerous curtain calls it got. —*Strauss.*

Dramatic Mirror

Harry Holman and his new act, "Hard Boiled Hampton" turned loose a big hit, a comedy broadside that established Holman as one of vaudeville's favorite comedians. Holman as the hardshelled, crusty old business man finally has the innermost recesses of his heart deeply touched by the widow of his son who had been killed in war in France. But it was Holman and his smart comedy quips that caused constant laughter.—*Mark*

New York Clipper

Harry Holman and Company created laugh galore with "Hardboiled Hampton," the phone bits getting the best results, although there was not a slow minute during the entire act. There is a new girl playing the part of the blonde stenographer who is fired and who in the end, turns out to be the wife of Hampton's own son, who was killed in France. The act was a decided hit and took a number of curtains.—*H. W. M.*

New York Telegraph

Harry Holman is a rotund author-comedian for many seasons a variety favorite in roles demanding droll humor with a touch of sentiment. In the title character of "Hard Boiled Hampton" he has given himself the best opportunity of his career to date.—*Sam M'Kee.*

Bill Board

—ADDED ATTRACTION. Harry Holman and Company, in a full stage, office set, put over a comedy pathos, finish sketch, "Hard Boiled Hampton," assisted by two comely Misses as office and ex-office help, Julia King and Florence Crowley, respectively. The fun was slow until Mr. Holman came on. His style of delivery is all his own and easy flowing, leading one to believe his "hard boiled" stuff is original with himself. A stenographer that got fired and wants to come back proves to be the wife of his son killed in France, is the plot. He takes her home to his wife, all is forgiven, even the grandchild. Some plot! Several curtains to a booze-drinking scene when the girl swoons. It's great when it gets started.—*W. J. Hewitt.*

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DIRECTION, THOS. J. FITZPATRICK

VAUDEVILLE IN MANY CITIES

BALTIMORE: MARYLAND—Week of July 26. An unusually attractive program is offered here this week and is headed by Frank Wilcox in a comedy playlet entitled, "SSH-H." He is ably assisted by a good company and the situations arising in the act are very humorous. Sharing headline honors are Wallace Bradley and Grette Ardine in their new offering, "Follies of Song and Dance," with J. Irving Fisher at the piano. Mae West in a comedy songalogue by Thos. J. Gray, assisted by Geo. Walsh at the piano, goes over very big and is one of the best spots on the bill. Another merited offering is Paul McCarty and Elsie Faye in "Waiting for Someone," by Lisle and Bertha Bell. Their dialogue is very witty and the musical numbers were rendered in a pleasing manner. Dotson in "Lightning Steps and Laughs" kept the audience in a continuous uproar. James Burke and Eleanor Durkin offer, "A Tete-a-Tete in Song" that is pleasing and Mr. Burke's impersonation of Bert Williams was well received. Clark and Verdi, The Italian Comedians, were only fair. The Three Lordens, flying trapeze artists, opened the bill with daring stunts, while Marguerite and Alvarez closed in a similar act.
L. K. Fine.

KANSAS CITY: ORPHEUM—Two Kansas City songsters, Irving Newhoff and Dode Phelps, are headlining at the Orpheum this week. They are at their best as a lovelorn couple, singing a song of lovesickness. The other numbers on the bill are especially good. "Under the Apple Tree" is a musical comedy with very clever lines.
Dove.

PHILADELPHIA: KEITH'S—Henrietta Crosman, America's favorite comedienne, delighted a capacity audience. She is appearing in an amusing little comedy entitled "Every Half Hour." The star is ably supported by a splendid company. Lieut. Gitz-Rice, composer of "Dear Old Pal of Mine," and his new vaudeville partner, Hal Forde, the musical comedy favorite, pleased everybody. Bert Melrose did some clever clowning, finishing his act with his original fall from a pyramid of tables. Several good character studies were rendered by Edna Aug. Agnes Finlay and Charley Hill pleased in a new singing novelty. An attractive dancing specialty was given by Hubert H. Kinney and Corinne. The bill also included Sherwin Kelly, the singing cyclist, and the Equilli Brothers, masters of equilibrism.
Held.

SEATTLE: MOORE — Frank Dobson, the acrobatic comedian, and his thirteen "Sirens," was the headliner at the Moore last week. Their act is a musical comedy elaborately staged and filled with music and dancing. "Mrs. Wellington's Surprise," a comedy playlet featuring Lottie Briscoe, Jean Barrett, Frederic Sumner and Granville Bates, is an added attraction. Ralph Bevan and Beatrice Flint furnished good entertainment with their songs and patter. Will Mahoney offers "Why Be Serious?" Jerome and Newell present "A Chinese Circus," in which they sing, play and perform on horizontal bars. Edna Showalter, coloratura soprano, pleased with her singing. Reo and Halmar offer a clever acrobatic act that reveals both strength and skill.
Mendell.

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"Pirate Gold"

(*Continued from page 212*)

from the canteen as Hoey shook it and he pulled it out and unfolded it.

"Why, it's signed 'Captain Grimes, S. S. Bright Arrow!'" he almost shouted. Together the two young people read the contents.

"S. S. Bright Arrow with nine million in gold—sunk by torpedo—approx. position 69 N., 44. 18 W. Wreck grounded in cove. I saved Seibert. We are only survivors and he knows of gold. When he discovered this he asked me what we were going to do with gold. I told him I would report where ship lay. Then he said nothing but—thinks I am dead. I can hear him digging my grave now. He is not fifty feet away—I am fast——" and then the letter stopped.

"Good God!" exclaimed Hoey, "Seibert murdered him!"

"Poor Captain Grimes," murmured the girl.

"And that murderer is still in town!" As Hoey said this there was a whirr in the air and a knife struck him in the forehead. He fell to the ground with Gabrielle clinging to him. Seibert and Kaidy suddenly appeared on the scene with threatening demeanor and approached the girl.

Just as they were about to spring Old Tuttle appeared followed by a number of men in plain clothes. Finding themselves outnumbered Seibert and Kaidy took to flight.

Luckily the handle of the knife hit Hoey and he was only stunned. As his father helped him to his feet he introduced Constable Peabody, who had come up to inquire about the dynamiting. Helping Hoey in his stunned condition the party returned to the house.

"Damn it!" Seibert exploded, "now they know about the gold!"

"Say, boss," suggested Kaidy, "how about gettin' 'em all out o' the house and then searching it for them maps?"

This plan was immediately agreed upon by the pair.

"You hide out by the gardener's barn," explained Seibert, "and I'll enter the house and draw them out there."

If a bomb had dropped in front of him Hoey would not have been more surprised than when Seibert blandly walked into the little gathering in the parlor. Fully recovered he was out of his chair in a second and after the retreating Seibert.

Austin Tuttle recovered from his surprise next and took up pursuit, followed by Gabrielle and Peabody's men.

Seibert had laid his plans well. Out of the house he dashed—down the lane—across the yard and into the driveway that led to the barn, and, dashing in, slammed the door. At the other door, the only exit, Kaidy was waiting for him. As Seibert rushed out Kaidy closed the door and bolted it from the outside.

As Hoey and his companions ran madly into the retreat of Seibert and found the back door bolted Kaidy had stealthily sneaked around to the entrance—closed it—and bolted it also. While he was doing this Seibert took matches from his pocket and set fire to the hay which was heaped in piles around the barn.

(*To be continued next issue*)

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